

HARDWARE

autumn 1996

hardcore fanzine

\$1.50

mouthpiece

the last interview

Catharsis

atlanta's burning...

also this issue:

KRAKDOWN

INFEST

BL'AST!

ABSOLUTION

downcast



Record and Fanzine Reviews... Memories and Stories...
Photos, Flyers, Opinions... 80 pulse pounding pages!!!

HARDWARE FANZINE

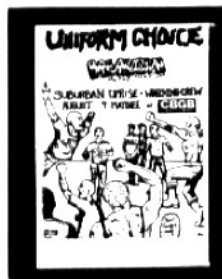
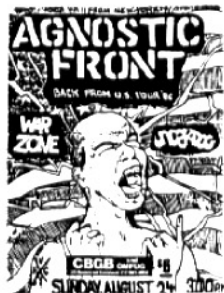
Autumn 1996 - Issue Nine

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Hardware is presented to you by: David Koenig and Brett Beach Junior Partner: Ronny Little Photography by: Dave Sine, David Koenig, Tracy Bergman, Milisa S., Noah Uman, Fred Hammer, Kent Mc Clard, Tim Singer and John Hiltz Reviewing Staff: David Koenig, Brett Beach, Matt Gard, Marc Wiener, Nate Wilson, Bill Skolaus, Chris Zuzi and Derrick K. Photo Screening By: John Heim and (sadly) Kinko's Copies Cover By: David Koenig Hardware Number Nine was created on Claris Works, Microsoft Word and a fucking lot of cut and pasting...

HARDWARE FANZINE WOULD LIKE TO THANK THE FOLLOWING:

All the people who continue to support us through thick and thin, our distributors, our advertisers (without them we can not publish...), stores who carry us (especially those in New Jersey like: Vintage Vinyl, Sound On Sound, Let It Rock...), those who took time out to help us with shit this issue, etc... Also: people like Chris Alpino (thanks for coming through at the last second), Ken Saluzzi (the E-Mail master), Nate Wilson (thanks for the nice page of original comic art, visit his comic shop, Crypt O Comix, in Albany), Lance Wells (thanks for the interview), Drew Katchen (thanks for being you, just make sure you do something next issue), Ronny Little (for Inspiration), Chris Kelly (for more inspiration), Dan of Cavity (for all the fucking flyers!!)... and too all the people that have been making all the local shows so much fun lately: promoters, food vendors (a great idea whose time has come!) and record dealers... Thanks to you all, see you in '97... David Koenig and Brett Beach P.S. Special thanks to RAIN ON THE PARADE, FLOORPUNCH, 97A, MOUTHPIECE, RANCOR, etc... for making HC enjoyable again!



A NEW BEGINNING...

words by Koenig

Well, we are here again for another round...Welcome to issue number nine, I hope it's on time. As I write this (very early June as I want to get it out of the way), I haven't a clue what are going to be the main features this time out. Many people have said that we blew our collective loads with the last issue (still available if by some chance you missed it.) I tend to agree. I'm not too sure about the future of this 'zine at times. It's getting bigger and bigger which means a lot more work. Over the last few months I have grown more and more apathetic to this "scene" of ours. Not too many good bands these days, 'zines are getting better but there is not enough of them. To put it frankly, I'm bored with it. It's not a case of tossing it out the window, but I definitely think I need a break. Need to pursue other things in life which I really put off publishing this thing. I wanted to rush this issue out so I can get my priorities in order by the end of this year. I'm not sure when the next issue will be. This is also up to Brett, who may not have too much time anymore because his record label is really taking off. That's really demanding.

To me, I really think we done as much as we could with it. Sure there will always be new bands to interview, records to hear. I'm not saying this whole sucks or is a waste of time. It's just that there is a whole lot more out there than just going to shows week after week, standing around talking the "same old, same old". I think most of the stuff that's released by bands/labels these days is utter crap. I try to be nice about it but just can't. That's why I have a lot of other reviewers now. I don't like "living in the past" though the only records I can listen to hardcore/punk wise anymore is stuff from the early '80s. Even if I get something in the mail that I sort of like, I probably won't even listen to it again. I just don't have the time or the patience. I like the old stuff. Luckily I listen to a lot of different types of music because even that would get stale fast. I still like the whole concept of DIY, the shows, working the tables and selling stuff, putting together records and shit. It's great. I love it. I just want a little time off. I guess I'm also waiting for the "next big thing" to come and excite me. Nothing hardcore or punk wise has in a loooooonnnnggggg time.

So that's basically it with me. I'm trying to do too much these days and really need to cut back. Everybody tells me I'm closed minded about things. Well, I'm trying to expand...watch out, here I come... David K.

To P.C. or Not to P.C.

I know it's like the age-old question, but, why is everyone so "p.c." these days. It is like you can't do a damn thing anymore without somebody telling you that it's "wrong". The reason I bring this up is because the majority of our mail we received for

this past issue had a line about a review that was given to a certain record. This record was the ONE LIFE CREW CD. "How could give this record a good review?" or "The 'zine was great except for the ONE LIFE CREW review. Honestly, I can't believe all you people really give a shit about this that much. First off, let me stress that the reviews are done by all different people. The reviews are not the collective opinion of this fanzine called HARDWARE. Everybody does the reviews and neither Brett nor I censor them (If I did that, I would just not have the review appear period.). Actually, Brett did that review. He wanted to hear the CD because he heard a lot of good things about the band musically. This was before the lyrics were so subjected to scrutinizing by the "P.C. police. I don't think Brett read too much into the lyrics, he just liked the CD enough to give it a good review. I thought most people would be happy that any of us actually gave something a decent review.

I listened to it and didn't like it musically but I didn't even look at the lyric sheet. I rarely do even with bands I dig. I don't think bands these write good lyrics anymore so I don't bother most of the time. From what I understand all the hoopla is about one song called "Pure Disgust". Sure it can be deemed "racist". But is it really worth all the time spent "spreading the word" about this record? I think not. Just don't buy it.

It's funny how many records these same people want in their record collections that have one or two songs with questionable lyrics. How about the ANTIDOTE "Thou Shall Not Kill" 7" Some of you would give your left nut to own it. Oh Christ, there is a song on it called "Foreign Job Lot"! "Aliens from another world they come to U.S. for jobs/they open their businesses/we're outside looking in... Oh shit, these racist mother-fuckers!! I have to get rid of this record!

There are many examples I can give but I really wasted more time than I need to on this. There will always be racist people in this world. Targeting a single band who probably received more attention from this than they ever would on their own is futile. A major organization like the Klan or Aryan Nation needs to be brought down more than a band with some dumb lyrics.

Victory Records must have felt really threatened by the whole thing because they now backpedaled and disassociated themselves with ONE LIFE CREW and stopped making their records (Though I really don't think they went the whole nine yards, recalled the backstock and had a bonfire. Hell there is still money to be made!) Whatever. Victory knew what they were getting into or like me, Tony doesn't read the lyric sheets too often.

Basically I went into this a little more than I should have, but I wanted to make a point (a feeble attempt at that). Everybody going to have their own opinions here at HARDWARE. At least I know you guys and gals are reading it!!

Letters To The Editor

The whole "letters" issue has been a disappointment to Brett and I. I thought for sure we'd be getting letters left and right, screaming at us for the things we say. Well, that really hasn't happened. I guess most of our readers have lives. Anyway, we did get a couple of them that I wish to share with you on my pages since we are not going to have a regular letter section. (Unless people start firing them off! Hint.Hint.)

I received the following letter in the mail re-

cently. Now I get letters and I get letters, but this one was a hoot. I really don't know what this lid is thinking, read on:

"Go back through your back issues of MRR and read Mykel Board's columns. You'll be disgusted. it's one thing for an 11 year old and a 13 year old, both in the 7th grade in Junior High School to hook up, but you know there's other wise limits or no kid grows up safe. It took me two years of buying MRR and reading his columns, but I finally gave it up & said "That tears it". Go back and also read the letters section of Heartattack #10 to avoid that one band whose member is running around and raped 3 women in the scene (like there's any excuse outside the scene...).

"I also refuse to support BULLDOZE (on Victory Records) due to the story about their "beat down crew" beatin' on some kid. If I'm not mistaken, more than one opponent per defender is legal grounds to shoot to kill. (Go back through your copies of Heart attack, (I think) and read the letters section to find an account of the "beat down crew" and BULLDOZE's asshole reaction to it all). I assume since you're leery of Earth Crisis being the ones to represent SxE on MTV's "Unfiltered" (at least I thin they were on it, not sure which band(s) I saw on there), that you would say no to other bands that fuck with non-harmful free speech and expression (that kid's dancing, for instance)

"Finally, thanks for havin' Pushead in your mag instead of cowing down to the "non-major labels only only" crowd."

Erich of Re-daction Continuing Information Project
P.O. Box 610554
Birmingham, AL 35261

P.S. Mykel Board's band is ARTLESS. Avoid them.

P.P.S. If you're anti-gun (I'm not-AMT Backup II .380 caliber at all legal times) then try a 12 gauge Pepper gas (capsicum) pistol. Send \$59.95 to box 1187, Montrose, CO 81402 includes 3 rounds and they accept MC and Visa. Warning! I really can't vouch for'em as I haven't yet ordered one for those "not-legal-for-firearms-use" type situations! It's supposed to be way better than sprays...

Well this letter came on the back of a flyer providing more detail about his wanting everybody to boycott MRR because of their association with Mykel Board. Also, it says not to support stores which carry MRR, how fucked NAMBLA is. He goes on to tell you the "alternatives" to MRR...Heart Attack, Punk Planet, Alternative Press and Metal Maniacs (?). And most importantly, Erich makes clear

that he is a licensed gun owner.

Some times I get letters like this and wonder if they are fake because I just can't believe that somebody truly wrote this crap. First off, I think you, Erich, are a very scary individual just because of the fact you are into guns. Every time you speak of guns in you letter (and the xeroxed flyer), you sound so paranoid. That's the worst type of people to "carry" firearms. Second, you want people to boycott MRR because of one writer? No matter what he writes about or how it offends you, he should be able to write. I seriously doubt Tim Yohannan is into little boys and I don't think Mykel Board's columns are all in truth. He writes his stuff and loves to get people (like yourself) riled and pissed off. I know the guy. He maybe a little off the wall and may do things I may not agree with, but he's cool and pretty harmless. (Oh and by the way, I don't think anybody buys ARTLESS records because they suck!) MRR will continue to exist regardless of your silly "boycott". It will end when Tim is good and ready to end it.

Letters like that are strange to say the least, so let's go on to something more sedate. Like a typical "what's wrong with your 'zine' type letter. By the way, this was my first e-mail "letter to the editor":

"I have been a fan of Hardware since your first issues and I have just acquired your latest issue. What has happened to the quality of your 'zine? The layout is great but the content is lacking. I must agree with Kent Mc Lard's review of the NYHC issue. The bands in that issue were silly. Too many reactionary bands, the tough guy quota was over the line. Number eight has many problems. What is with giving One Life Crew a good review? Then there is a interview with Enrage. I thought you guys hated metal. Jeff is a nice guy but his band is METAL. Then there is a good review of C.R. Anyone who is for the death penalty can be that intelligent. Hardware used to interview bands that had something to say, like LOS CRUDOS. I hope in the next issue you do not start interviewing bands on Victory. Your 'zine used to stand out, now it is just becoming like all the others. -John C. Imperio

Well, John, I'm sorry you haven't been digging Hardware as of late. But your letter reminds me of what I was talking to someone about recently. "We have readers who pick up one issue of Hardware and expect every issue to be the same. When they see bands they do not like, they don't bother anymore." This is very true. You people are the ones who call us close-minded. That's weird. Just the fact you see many kinds of bands presented in Hardware, it shows that we dig a lot of different sounds. #8 was a bit of an experiment for us. The reason that bands like ENRAGE and ENSIGN (bands that I particularly don't like too much) had interviews in Hardware was because I liked the people who did the interviews. I had just met Mark W., talked for many hours and he asked if he could do an interview with ENRAGE. I said cool. I figured he was on the ball enough to do something good regardless if I liked the band or not. With ENSIGN, Matt Gard asked if he could do it, I said sure, while I might not like them really, an interview with them might attract some new readers, especially in New Jersey. It wouldn't hurt the band because I didn't see too many ENSIGN interviews at the time and it would be good exposure for them.

Hardware is always going to be changing and interviewing all sorts of bands. Bands we or our friends like. Bands we think deserve the exposure. I don't want just one type of person reading Hardware. I'd like to see different people reading Hardware for different reasons. I love hearing what people have to say about it, good or bad. I usually ask what one thing stood out for them. Everybody has something different to say. That's great. Hope you keep reading because otherwise you are going to miss out on a lot of good stuff, new and old.

News from all over...Records, Bands, etc...

OK, I'm going to try a little harder this time. I think I may have some more current info now. By now, MOUTHPIECE should have played their last show. Not glad to see them go but it's time. Tim already has a new band in the works called HANDS TIED. They have already played their first show, though I was told that they really weren't ready to play. We

will see what their future holds. FLOORPUNCH continues their steamroller across the East Coast, gaining new fans wherever they go. Their demo has sold in the hundreds but now that the 7" is out no more will be made. Now you'll have to get it the old fashioned way, tape trade. 97a pretty much sold out of the first pressing of their 7", expect another pressing soon. Resurrection Records is going to have a slew of releases coming out by the end of the year. Most of the records will be by California bands like POWERHOUSE, BUILT TO LAST and a comp to follow. Sounds cool to me, but we are still waiting for that SPIRIT record. Speaking of which, I haven't heard much of them lately. Something I find strange is why more people aren't shopping at Sound On Sound in Highland Park. There are really a lot of great records there just waiting to find homes in people's record collections. The prices are cool too. Go and check them out. The show situation this summer was disappointing. Only a couple great bills and a few half and half. Luckily, August seemed to make up for it. The RAIN ON THE PARADE "Body Bag" 7" is out and it's definitely my favorite disc of the year. I can't stop playing it.

Christ, I just realized that their really isn't too much going on that I know about so I'll comment on a couple of things happening in the HC/punk community. It seems that Victory Records is having problems with a label of the same name, a subsidiary of Polygram Records. They want Tony to "cease and desist" the use of the Victory name. Well, apparently this label only started up in 1993 and we all know that Victory started back in 1989. Well, I hope Tony won't have to go to court over this but we've seen the majors crush the little guys before. Good luck, dude. At first it was a rumor, but now it seems that Tim Yohannan will be turning over the editorialship of Maximum Rock and Roll to somebody else. The thing is he has to find the "right person". I wonder when this all happens what kind of changes will be made to the publication. I guess we will find out in a few months. I wish I had more to comment on, I'd love to make this section bigger.

The Last Word...My Story...in B & W...

Well, I've been looking over what I wrote on the first page and want you to pretty much ignore it. Hardware is going to continue but the next issue won't be out until early '97 to say the least. A couple more people are going to do a lot of writing (including the exceptional Ronny Little). I want the next issue to be more together than this one. I now have a few ideas it's just a case of getting the material for it. All my other projects I talked about before are not going to happen (most notably Pyre). TIME is the major issue, neither you nor I have enough of it. Plus the fact that distro for things like that would be hell. I would like to add those kind of sections to Hardware but I don't think Brett would go for it. I'm not really sure I do either. I'd like to keep this thing strictly music but... One thing I was thinking of...ever since we did that flyer art section in number five many of you wanted us to do it again. The other day I was sorting out my flyer collection into sections (cities, clubs, states, countries) after years of telling myself to do it. It was then I realized that this shit HAS to be documented in some way. Whether it's a big book or separate volumes, people have to see this stuff. It's really a "lost art" and a big part of the history of HC/punk. While I have hundreds of flyers, I need more, so I'll be going on a hunt for them very soon. My friends and I are always saying that we will get together to "trade flyers". Well, that never happens so I have to take matters into my own hands. Any suggestions on how this should be done will be appreciated.

That's basically it for this issue. I apologize for the "thrown together" look of the thing. It's just a lot went on this summer and time was short. I'm sure it's not a total disaster. Brett and I will see you in 1997, don't know when, but Hardware #10 will be an event. And we all know an "event" is worth the wait... David Koenig

You can now reach me via e-mail:
DKoenig695@aol.com

Welcome to another issue of Hardware Fanzine. This is the ninth issue, and you will notice that I have my fourth address since we started this thing. Finding a nice place to live is one of the biggest pains in the ass I've ever encountered. Take my advice: do not go through a Realtor if you are looking to rent (of course things are different if you are buying a house, I'll let you know about that in a couple of years). No matter what they tell you, Realtors want one thing, and that is cash. Many Realtors in Northern Jersey charge you one month's rent as their fee, and some will charge ten percent of the annual rent, which works out to about twenty percent more out of your pocket. Since there are so many people in Northern Jersey almost all landlords will go through a Realtor to rent their houses or apartments, so finding a nice place out of the paper, and consequently for no fee, is nearly impossible. Going through a Realtor is less work for the landlord. They don't have to pay the fee since the tenant does, and it's a way to keep out undesirables. The Realtors will show a perspective tenant any number of places which are A) out of your price range, or B) in a bad neighborhood, or C) not what your looking for, just to show you something and wear you down. Eventually, they figure, you'll crack and rent some expensive place and give them more money in commission.

Finally after about a month of looking at shitty garden apartments I found a nice small house to rent in a nice neighborhood. It was a little expensive, but what the hell. I signed the lease, after much negotiation with the elderly and somewhat stupid landlady. One day later I get a call that the deal is off because the old lady's old husband is on his deathbed and her kids convinced her not to rent the house. They probably did this because they want to sell the house and whack up the money as soon as their father kicks the bucket. So now I'm fucked. I have to get out of my apartment by the fifteenth of August. My current landlord was gracious enough to give me a one month extension so I wouldn't be totally screwed, so I had until the fifteenth of September.

After all this I came to one conclusion: I can no longer live in North Jersey. I tried it for almost two years and I hate it. I'm moving back to Central Jersey, in a nice house and fuck it, I'll commute an hour each way to work. That's the way it's got to be. Realtors down here don't charge the tenant a fee, they charge the landlord. So most landlords will put their places in the paper to avoid paying a fee. Of course they have to screen out the undesirables themselves, and be available for visits, etc. I got extremely lucky and found a very nice house in Red Bank, which is where I lived for almost twenty years, for a really fair price. And the kicker is: the place was basically rented until the owners of the house found out that I am originally from Red Bank, AND I am Italian, AND they know basically everyone on my mother's side of the family. So that's the story behind my fourth address in three years and hopefully my last one for quite some time. I'm back in Red Bank now. There used to be two hardcore kids who lived in the whole town (myself, obviously, and one other guy), although there were many Red Bank posers who just hung out in town but didn't live here. I guess now we'll see if there are any more kids around. But either way, I'm back and I'm not leaving now. I've been so busy over the last couple of month's that I've neglected my zine duties somewhat. Most of this issue was compiled by David, so give him all the credit. I hope that something equally as ridiculous happens that I can write about in my next intro.

NEWS

I'll start things off with my label, In My Blood Records. The 97a 7" is going into it's second pressing, and should be out by the time this issue comes out. There will be 50 made on green vinyl and another 1000 on black with green and yellow labels, bringing the total pressing close to 2100 records. The FLOORPUNCH 7" called "Division One Champs" should be out around the second or third week of October, only two weeks behind schedule. There will be 88 made on gold vinyl, these are for trade only, namely records I need for my collection. Most of the 88 are accounted for, so do not write me and

ask for one, you probably won't get it. AGNOSTIC FRONT are supposedly getting back together, with Rob Kabula on bass, to play some shows up and down the East Coast in November. This is as close to the "Victim In Pain" line-up as we're going to get (I'm not sure who's playing drums though). Fucking AF!!!! All you jerks better go to these shows. I guess everyone knows that 108 broke up. I'm not sure what Rob is up to music wise just yet although I think he may be doing a band with the last bass player from 108. The KILLING TIME album should be out on Blackout soon, I hope. RANCOR recently recorded for a 7". I heard it, and it sounds really good. I don't know why IGNITE canceled most of their US tour, but they did. Look for them in Europe later this year. They also have a new split 7" on Revelation with GOOD RIDDANCE and a new CD, also on Revelation. They cover "Banned in DC" by the BAD BRAINS on the split 7". I don't know what's up with MURPHY'S LAW right now, but they're still great. I think they may be on their way to Europe or some other exotic locale soon. Russel, from UNDERDOG, has a new Belmar based band called HUGE. I don't think they've played out yet, but I'm hoping they do soon. VISION have a new 7" out. They got rid of Nate on the bass and replaced him with the guy who played on their first 7". BLADE CRASHER are a new band from Virginia Beach. I got their demo too late for review in this issue, but it's pretty good. H2O are recording a video at CB's in October. MOUTHPIECE played their last show in August. Tim and Sean are in a new band called HANDS TIED. They are supposedly putting something out on Ambassador Records and Equal Vision. I think RAIN ON THE PARADE are going into the studio to record soon, although I don't know where those songs will turn up. I haven't heard anything about BOTH WORLDS lately. Presumably LEEWAY broke-up. SICK OF IT ALL are probably touring. They played a show for \$1 at a skatepark in the shadows of Yankee Stadium a couple of months back. A YOUTH OF TODAY bootleg CD turned up a couple of months ago. I had the original recording of the "Can't Close My Eyes" 7", the comp tracks and both albums. Supposedly Porcell got wind of who did it and called them up demanding all remaining CD's and compensation for those already sold or else he'd get his lawyers involved. I guess Cappo is still planning on putting out a YOT discography on "his" Supersoul (or should I say Supershit) label. Tension Building fanzine is going to be doing a 7" comp sometime soon. Bands include HANDS TIED, FLOORPUNCH, RANCOR, CIRCLE STORM, RAIN ON THE PARADE and some others. I think that comp may come with the next issue of the fanzine also. I



Way It Is" posters. I also bought the RELEASE demo at this show, I think). VISION announced that their new 7" was out ("Undiscovered") and they would be selling them after the set. Also they were going to mix some green vinyl ones into the pile. I never saw so many people pounce on one guy as when Dave Franklin pulled those records out. He was trapped against the stage by

guess that Another Planet records comp Norm (Anti) is doing is still coming out. I heard rumors of a DAG NASTY reunion with Smalley singing and a BLACK FLAG reunion with Dez singing. We'll see if either of these things happen. Someone also told me of a SWIZ reunion. I think the DESCENDEDNTS are back together, with a new album and are playing shows (or should I say "concerts"). What we really need is a KRAKDOWN or ABSOLUTION reunion, but I'd be surprised if that ever came to pass. Look out for a new band called MASK OF THE ASSASSIN. Featuring Little Dave (ex-RESSURECTION) on vocals, Jason and Heim from HOLESHOT on bass and guitar, respectively, and Keith from Sweetwood Sound Studios on drums. I haven't heard them yet, but the recorded some material recently that I would like to hear.

Talk to anyone from Jersey who has been going to shows for a while and 9 times out of 10 they will tell you that one of their favorite shows was the Scott Hall show, and invariably everyone has a couple of good stories from that show. Scott Hall, which was a Rutgers University lecture hall, had a few shows, but THE show was ENUF, LIFE'S BLOOD, VISION, and BOLD (INSTED were also supposed to play, but they played another show *instead*). I believe it was a Saturday, in November of 1988, the night after I saw WIDE AWAKE, SUPERTOUCH, BOLD

and INSTED at The Anthrax. The place was mobbed, there had to be four hundred people there, easy. In front of the stage, which was only about eighteen inches high, was about fifteen feet of dance floor then about fifty rows of seats, complete with those fold-up college-type desks. Jules from SIDE BY SIDE was dancing quite hard during ENUF's set and a fight nearly broke out between some edger's and some Nazi skins (Nazi's still went to shows back then, before the advent of the daytime network talk show). AJ almost killed them and the show went on after the whole thing got broken up. LIFE'S BLOOD played with Adam singing because they had kicked their singer Jason out, and David did the only stage dive I've ever seen him do (he never even goes up front, not even for the CRO-MAGS). You can see the only existing picture of this feat in Combat Stance Fanzine. All hell broke loose when VISION played. This kid I knew from my area almost got his ear kicked off and bled all over his BEYOND shirt that the guys from Boiling Point were selling. (Also for sale were Bold and "The

about a hundred kids. He couldn't even get to the back of the hall! Incidentally, the cover picture, and a lot of the insert photos, from their album "In The Blink Of An Eye" were taken at this show. Dave was wearing a Yankee hat and a red Champion. Here's the funniest thing I saw all night: During BOLD's set this guy I used to know, let's call him Mister X, who got into a fight, and usually got his ass kicked, at every show, got into a shoving match with the aforementioned Nazi's. Since this was a time of unity he said to the Nazi's, "Let's talk this out." The Nazi replied, "OK. BOLD suck." With that Mister X said, "Oh yeah. SHAM 69 suck!" and them slugged him in the face. All kinds of kids started beating on the Nazi and threw him out the side door. Do you believe that shit? It's all true. Ask anyone who was at this show and you'll get some more good stories out of it.

Playlist for Fall 1996

YOUTH OF TODAY- All
AGNOSTIC FRONT- "Victim In Pain" Lp
FLOORPUNCH- "Division One Champs" 7"
HANDS TIED- Live
MURPHY'S LAW- Live
KRAKDOWN- WNYU

Unsportsmanlike Conduct

(Formerly Fuck You Fanzine. Evil Never Dies, Kids.)

A Fire Storm Of Our Own.

Alright kids. Sit down and shut up. I've thrown a little slide show together for all of you to illustrate what is destroying hardcore today. There will be no popcorn provided for today's feature, because what I am about to show you may make some of you sick to your stomachs. Would someone hit the light, please? Thank you kindly, sir. Alright, almost all of our problems with hardcore music being turned into the metal circus that it is today can be traced to one source. (Click) Victory Records. (Click) Notice the silly logo. A bull dog that is as slow and stupid as about 99% of the bands on it's label. I don't know what to call this poor, unfortunate creature that finds it's face plastered onto every horrible record Victory releases, other than the "Victory Dog," but I do know what to call his master, (Click) Tony Brumell. All of us who love hardcore music call him The Enemy. It would appear that Mr. Brumell chose an appropriate name for his record label, Victory, because for a while, it seemed as if he would be victorious in destroying hardcore music, but thanks to bands like (Click) Mouthpiece keeping people's heads into hardcore long enough for some reinforcements to arrive, hardcore may yet live on. (Click) Back to Mr. Brumell. It would appear that his taste in music is as tacky as his taste in tattoos when you consider that he has taken gambles on (Click) Warzone, a band that should have long been left for dead, (Click) Hi-Fi and the Roadburners, the cheese-wiz answer to Social Distortion, (Click) Doughnuts, a Swedish all-girl metal band who's group photos have become every hardcore boys favorite bathroom material, (Click) Bloodlet, proof-positive that the south may never have a clue as to what good hardcore music is, (Click) Billingsgate, (Click) Insight, (Click) Face Value, and all of those horrible early mis-fires, and the list just drags on and on. What else has victory done to kill this scene? How about Victory's biggest seller and TV Magazine Show whores (Click) Earth Crisis. (Click) This is Carl, the singer. Ugly little scrota, isn't he? It would appear that he is under the illusion that straight-edge is a "discipline." He also believes in (Click) Santa Claus, and that (Click) little elves make those delicious Keebler cookies. His band, (Click) Earth Crisis, are considered a hardcore band by all of their new pals at CNN and ABC. That shows how much the suits know, because Earth Crisis is about as hardcore as oh, say...(Click) Anthrax. And while I'm on the subject of cheesy metal, (Click) how about Snapcase? They just make you wanna bang your head and give the horns of Satan all night long, don't they? (Click) Would somebody turn the lights back on, please? Thanks again. Alright, I'm trying to go somewhere with this kids. When you buy records like this, you're supporting a metal label and metal bands that masquerade as Hardcore. New kids who are fresh in the scene see bands like Snapcase, Earth Crisis, and Doughnuts, and say to themselves, "so this is hardcore." This is a serious danger to the integrity of hardcore music, because when these kids start their Hardcore bands, they'll want them to sound like their heroes Earth Crisis, and they'll be playing *metal*, but *calling it Hardcore*. That means there may be a day when there is nothing left of what we know to be hardcore music, and at the pace we're moving at presently, the long-term effects of what things will sound like a few years down the road makes me shudder. A line has to be drawn here, and it has to be drawn now. It's either hardcore, or it's metal. It's not "metallic hardcore," and it's not "hardcore taking a new direction." It's either *hardcore*, or it's *metal*. Take up a side, kids, because I am personally declaring war on the vile sounds that threaten to destroy all that has been built to date, and if you are standing in the middle, I will NOT shoot around you. I will shoot *through* you, because it's time to send metal back to the longhairs...in a body bag. It's time for a firestorm of our own. Street by street. Block by block...

Sgt. Ronny Little

Rain on the Parade Brigade

I've Got Your Back, Man.

Are you playin' to me? Then why don't you turn your dumb ass around so I can see something other than your back. You can't be turned around because of nervousness, because I know you've been around in other bands before, and surely you *must* be used to playing shows by now. So with that in mind, I interpret my view of your back as either indifference or snobbery. This isn't rock n' roll. This is a hardcore show, fella, and we'll have none of that here. We don't ask much for our five dollars other than you play your balls off, and you look us in the eye while you're doing it. We're here for you. You'd *better* be here for us.

Is This A Concert, Or A Show?

I write a lot of the songs for my band, but I don't like to pick up my guitar very often. Practice would take the edge off of anything that I'd write. I have no desire to practice and possibly become a *musician*, because I want to play in a *hardcore* band and, contrary to popular belief, the best hardcore cannot be played by "musicians." It never has been, and it never will be. I'll take a bunch of kids playing the same three chords over and over again, out of tune, and as fast as they can over *any* of the rock and roll (*cough-Farside!*) and metal (*cough-Damnation!*) garbage that has washed into this scene in recent years. Kids who screw up what they're playing because they're too busy jumping around is better in my book than say, the sappy shit heads who make their orgasmic rock n' roll "mmm...the music hurts *so good*" faces while they're cock-rocking the audience to sleep (*cough-Promise Ring!*). I remember being in punk bands all through high school. All of the cool rocker and metal dudes would always make fun and tell us that we weren't playing music. Sure we were. We just weren't playing music that appealed to their tastes because it wasn't pretty, and it wasn't skillful. Hardcore music shouldn't be pretty or skillful. That's why it's the "kids" music, because the kids are the ones banging this shit out of their garages. You wanna play "*music*?" That's fine by me. Play your "*music*" at *concerts*, and not at our *shows*.

No Hard In Your Core.

I'm reading these reviews and it makes me want to spit. If what they're reviewing is fast, angry, and loud, it's thrown into the category of "old school rehash." Sometimes they'll say it's good, but they'll also tell you it's been done before. We're just copying the old stuff, right? What if I told you that there are bands today with people in them who never forgot how to play the old stuff. Kids who didn't forget how to play good music. Kids who didn't forget how to play *hardcore* music. Somebody has to do it. Someone has to keep this scene closer to it's punk origins than it's newfound metal ones. Listen up. We're playing hardcore, not rehash. A lot of hardcore which you don't consider to be rehash, isn't hardcore at all. It's rock n' roll or it's metal. Don't talk to me about the "music progressing throughout the years" because fella, this ain't progress. It is what it is, and it's not hardcore. If you want to hear some hardcore the way it's supposed to be played, check out Ignite, Floorpunch, Cornerstone, Redemption 87, Fast Break, Crud is a Cult, Ten Yard Fight, 97 A, Mouthpiece, Bleed, One Life Crew, Rancor, X Atari X, a bunch of others popping up all over the place, and of course, my band, *Rain on the Parade*. I'm not living in the past, no sir. Don't mistake someone who has not forgotten his roots as doing so, either. I'm just playing the music that I love, and playing it the way it's supposed to be played. Nothing more.

Hey Batter, Batter...

Two boys held him up as the other three struck him repeatedly with their baseball bats. Later, they told the prosecutor that they didn't *mean* to kill him. They hit him *sixteen* times with baseball bats, fracturing his skull in seven different places, but they weren't *trying* to kill him? I remember being a catcher in little league. One time I saw one of the kids on my team accidentally get hit in the head with a baseball bat. In a matter of seconds, I watched a quarter-sized red spot where the bat made contact with his head turn into a swelling, bleeding mess. That was a single blow from a ten year old. I can't even begin to imagine what that Polec kid looked like after three full-grown boys were finished hammering him with their bats over and over again. And they weren't even *trying* to kill him. Geez, imagine what he would have looked like if they were? I see a lot of bats in hardcore logos. That bothers me. People have this notion that guns and knives are the only things that seriously injure or kill people. Are we stupid or just that desensitized to violence? Think twice before you pick up that bat for anything other than hitting a baseball. If you take a swing at *anybody*, you may be playing for keeps.

Happy Trails.

I'd really like to say thanks to Dave and Brett for giving me the chance to work with, what I consider to be, the best fanzine going today. As I take my leave for this issue, I'd just like to remind you that the opinions expressed in "Unsportsmanlike Conduct," are *my* opinions, and not necessarily the opinions of the guys upstairs (Dave and Brett), or anybody else associated with Hardware Fanzine. With that in mind, please make sure you address any dirty looks, thrown punches, or hurt little feelings my way if you have been dissed or offended in any way. -Ronny Little

Ronny Little can be contacted at the following address: P.O. Box 217
Colmar, PA 18915

Record Reviews

Well, it's that time again...the wonderful record reviews. It was hell getting people to review stuff this time. If you sent something in to review and it's not here, either it came too late (I lay this section out first) or the person that was supposed to do the reviews didn't. Please continue to send stuff I should be more consistent next time out. Brett and I were really busy this summer and many records and CD's got misplaced. Thank you all for advertising this issue. To the readers, it may seem like a lot of ads but you must realize the cost of publishing is high. Plus the fact that the ads here are pretty cheap, every label wants to get their stuff in. Also, check out the new section for reissues (sidebars in black). I'm trying to highlight these so check it out. Without further ado... **THE CAREER ENDERS:** DK=David Koenig, Brett=Brett Beach, MG=Matt Gard, MW=Marc Wiener, DK3=Derrick K., CZ=Chris Zuzi, BS=Bill Skoulas and NW=Nate Wilson

A

A.D.I. "Train Of Thought" CD

I really wanted to like this because Chris L. (the original bassist of **RORSCHACH**) is in this band and he's a nice guy. The sad thing is this is boring. The production is way too clean and music bad metal rock. The singer reminds me of someone but I can't put a finger on it. Maybe with some work A.D.I. will become more interesting. **-DK**

(Rigged Records, see ad)

ARMATION/AS GOOD AS DEAD split 7"

Split 7" of the wannabes...**ARMATION** try their hardest to rip off **MITB** and to say they suck would be a gross understatement. In their liner notes they complain no one takes them seriously, but with songs like "Fuck The Pigs" and lyrics like "Skullcrushing skullcrusher..." I don't for see how anyone with a half of Brian could not help themselves from laughing from their lack of saying anything intelligent. It's not that I disagree with them. I just happen to think their lack of mindset translates real bad through their lyrics. The music? An untalented, disjointed mess attempting to sound like **MITB** without an ounce of musical ability. **AS GOOD AS DEAD** aren't half-bad, although they are guilty of sounding way too much like **RORSCHACH**. This record doesn't measure up at all. I'm really sorry that I made the mistake of purchasing this piece of crap. If it fucking matters, the packaging is really nice though. **-DK3**

(Uncontainer P.O. Box 80342 Lincoln, NE 68501-0342)

ASCENSION "The Years Of Fire" CD

Whoa! I think this was suppose to be sent to Kerrang! Magazine but somehow the mail got screwed up and it ended up here instead. It doesn't get more mosh metal than this, complete with more demonic imagery to shake a stick at. **-DK**

(Toybox Records 116 NW 13th St. #118 Gainesville, FL 32601)

ASSFORT 7"

Some are saying this record will be a classic. As you can figure out from the name, **ASSFORT** are a Japanese band. And with most Japanese hardcore bands, they are too stuck in the time of '82. Loud, fast thrash... honestly they sound a lot like **RAW POWER**. What makes this kick is the packaging. It's distinctly hardcore, crowd shot on the cover, pictures of the band on the back with a

great layout to boot. I know why a lot of people put out Japanese stuff, while generic at times, these bands have more heart than anybody else. I'd go see these guys if they play around here. **-DK**

(Prank Records P.O. Box 410892 San Francisco, CA 94141-0892)

AVULSION/LACERATION split 7"

AVULSION follow up very well from the "Green Scare" 7". More of the quality grind I come to expect, although this time around they have more of a hardcore element to them. They also add some great pitchshifted growls, not to mention to their credit, the fastest drummer I've ever heard with the exception of Scott Lewis (who used to play in Brutal Truth). The lyrics are well written, intelligent and thought provoking and deal with such topics such as television, escapism through drugs/alcohol, scenersters and the exploitation of our elders in our culture. **LACERATION** on the other hand is more simplistic. Snotty, short song thashy HC/punk with generic lyrics. Not too bad, but the **AVULSION** side makes this a keeper. **-DK3**

(Clean Plate Records P.O. Box 2582 Birmingham, AL 35202)

B

BACKLASH "Not My Kind" 7"

A one-song 7" that comes with Break Free fanzine. **BACKLASH** turn out another blast of late '80s inspired hardcore. A good song with lyrics attacking child abuse. Definitely worthwhile. **-MW**

(Break Free 'zine)

BATTERY "Until The End" CD

I've always liked **BATTERY**, but never been excited by them. This release changes that. Energetic, fast paced HC with only a slight metallic edge. **BATTERY** maybe the band to fill the void **MOUTHPIECE** will surely leave behind after they play their last show. A surprisingly good release. **-MW**

(Conversion Records)

BETA MINUS MECHANIC "69 Camaro" CD Ep

This is the second release from the newly revived Crisis record label. **BETA MINUS MECHANIC** remind a lot of a semi obscure NJ act called **ANCHOR**. The music is slow and poppy while the vocals (female) are sung long and deep. I guess if you like the kind of thing **ASHES** were

doing a few years back, this might be of interest. **-MG**

(Crisis Records)

BIKINI KILL "Reject All American" CD

Either **BIKINI KILL** is looking to hit the big time on a major label or they are just purely brilliant. After their last Lp, I sort of wrote them off because it was sort of bland (I haven't listened to it since). A total change in direction for these grrrrls have done them good. Part '80s pop, part '60 psych, part old **BIKINI KILL**. You can tell they had "Germ Free Adolescents" on their turntable recently. Shit, I want to go see them now. **-DK**

(Kill Rock Stars, they won't advertise)

BLACK ARMY JACKET demo

Well, Andrew O. got kicked out of **MILHOUSE** and helped start up this band which he says plays a style more suited to him. **BAJ** kick out some fast thrashy, grind bursts with a touch of **SEPTIC DEATH** thrown in (an obvious influence). It's OK, let's see what develops in their future, something good can come out of this. **-DK**

(\$3.00 to: Andrew Orlando P.O. Box 790366 Middle Village, NY 11379-0366)

BLANK "Letter To No One" 7"

Not what I expected, this one's hard to describe. It brings later period **HEADFIRST** to mind with it's blend of melodic, metallic rock and hardcore. To be honest, this record sat around for awhile after I received it to review, but now that I finally put it on, I'm impressed. If your tastes run towards the rock side of things, it's well played and enjoyable. **-MW**

(Toothless Records)

BLOODLET "Entheogen" CD

BLOODLET's metallic HC attack is muted here. The vocals seem less intense and the other influences creeping into the music don't seem especially welcome. I appreciate an attempt at progression, but in this case the results don't grab me and leave me preferring earlier releases. It's not that the Lp is bad, but the Eps showed more promise. **-MW**

(Victory Records)

BLUE TIP "Dischord 101" CD

Excellent post-hardcore featuring members of

Reissues

Well, there is many labels re-releasing older hardcore/punk stuff these days. I figured it was time to spotlight these in a different column since we tend to like these more. Future issues will have this column running separately in the reviews section. We encourage people to seek out the older material we are always taking about. You might actually 'like' some of this crap! David K.

WARZONE "Lower East Side" Ep/CD

I think there was a serious mistake made here. This is not a reissue perse, but a rerecording of WARZONE 1st 7" "Lower East Side Crew". While the 1987 release wasn't a production masterpiece, it had a certain charm and definitely defined the sound of NYC at the time. Now close to ten years after the "classic" was recorded. Ray and a new line-up go in and butcher WARZONE's best songs! I almost cried after hearing this. "Take a Stand", "Will You Ever Come Back", "Wound Up", all great songs...it the new versions that kill them. Fuck. For filler they throw in a cover of "Real Enemy" by the BUSINESS. I'm sorry I don't care what anybody thinks, they should have left it alone. Tony (of Victory) said to me that he wouldn't release it in its original form. Then why the hell did he do that CAUSE FOR ALARM 7"? It has the same kind of basement recording! Oh well, I still have the original, that's all that matters anyway. -DK

(Victory Records)

LEEWAY "Born To Expire/Desperate Measures" CD

Both of these records were previously available on Lp and CD, but never before together on one disc. As with most stuff rereleased on Another Planet, the first Lp is usually the best (and after hearing the first or second track of the 2nd disc, you appreciate the first one more!!). "Born To Expire" was LEEWAY's first vinyl experience, even though they were no stranger to the studio. I consider this to be the classic example of how metal and hardcore can be "crossed over" successfully. Like I said before, a little flat compared to the live show, but this kicks! "Desperate Measures" is their foray into Sabbathland and it's terrible. Oh boy! But better than anything recent. I highly sug-

SWIZ and **WORLD'S COLLIDE**. Combine **QUICK-SAND**'s driving intricacy with the raw power of **SWIZ**. Really well done. -MW

(Dischord Records)

"Books To Prisoners" compilation 7"

While I don't totally agree with the "cause" this record is for, but the band line-up presented here makes this one to get. **DEVOID OF FAITH** and **LOS CRUDOS** kick in great tracks (both of these bands need to get a CD comp of all their tracks out!!) and **SEIZED** and **DRIFT** are just OK. Pretty decent overall. -DK

(Young Heirs Project C.P. St-Romuald (PQ) G6W 7N2 CANADA)

BOTH WORLDS "Beyond Zero Gravity" CD/Ep

The first time I listened to this, I didn't like it. I was expecting "Age Of Quarrel" and I didn't get it. However, I've grown to like the four songs on this disc a lot since then. The music combines elements of the **CRO-MAGS**, **BAD BRAINS** and some rock. John Joseph's vocals sound great. It's good to see him back in action. I'm looking forward to hearing more. -MW

(Another Planet Records)

BRAND NEW UNIT 7"

This record is awesome. The band plays melodic hardcore that reminds me of a mix between **TOKEN ENTRY** and even **NAKED RAYGUN**. The music is played mid-paced with plenty of back-ups on the chorus parts. The songs are catchy without being overly poppy. I'm eager to hear more from this band. -MG

(Heart First Records Bockstr. 39 10967 Berlin GERMANY)

BRETHREN "Trapped In Reality" tape

BRETHREN hail from the state of Florida and play heavy mosh hardcore in length. While its a road that has been frequently traveled before, they do it well and sound like they are having a good time with it. -DK

(\$4.00 to: Alex 3260 NW 16th St. Miami, FL 33014)

BROKEN "Defy The Season" CD

This pretty much sounds like everything else that is going on in the Atlanta HC scene these days. Good musicians playing decent tunes that takes influences from a wide variety of sources. While it's pretty constantly straight forward in it's approach, **BROKEN** thrown in all sorts of styles to keep you interested. Yes, there is even tinges of "Scream You Lungs Out" but it's done with taste. A pretty solid release. -DK

(Standfast Records, see ad)

BY THE GRACE OF GOD CD Ep

If this was an **ENDPOINT** Lp, it would fit between "In A Time Of Hate" and "Catharsis". In other words, it's aggressive, positive HC with a slight rock edge and a touch of melody. if you didn't know, this features Rob and Duncan of **ENDPOINT**, with members of **FALLING FORWARD**. Since you probably can't tell from all of that, I think its great. -MW

(Victory Records)

C

CAPTAIN 3 LEG "Fifteen Men On The dead Man's Chest..." demo

Full-length quality live stuff from one of the best grind/noise bands today. This is a must for all fans of grind and noisecore who like a great mixture of brutality and goofball stupidity! I must say I feel deprived for not seeing this band in a live setting, but until I do I have this tape to drool over. Do yourself a favor and give **CAPTAIN 3 LEG** a chance. -DK3

(Vomit Halo Tapes 65 Seminole Ave. Weymouth, MA 02188-3118)

CHINCHILLA CD Ep

This is the third release by San Diego's **CHINCHILLA**. this all female act seem to incorporate style from both their hometown and other areas as well. The music seems to be driving and semi-chaotic, with certain riffs repeated over and over, there is several vocalists and they harmonize a lot on this recording. I really believe **CHINCHILLA** is one of the better new bands from out West and this recording really shows this. -MG

(Crisis Records P.O. Box 5232 Huntington Beach, CA 52615-5232)

COAL CHAMBER demo 1996

This appeared in the mail without warning. I've since heard they are signed to Roadrunner, so I think that's where it came from. Three songs that are a little too slick for my tastes, but could probably catch on to a pretty large crowd. Elements of metal, HC and industrial are combined with vocals that range from melodic singing to harsher growling. There's also a real **HELMET/CLUTCH** feel here. It's well played and produced, just not my thing. Also, the part where they chant "The roof is on fire" is just too silly. -MW

(Coal Chamber 832 314 N. Alta Vista Blvd. LA, CA 90046)

CODE 13 "They Made It A Wasteland And Called It Peace" 7"

There is just something about **CODE 13** that you got to love. They play some really great punk/hardcore that is definitely influenced by a lot of old hardcore records and have a good attitude. I rarely read the lyrics on a bands' record but always read Felix's because they make a lot of sense and truly reflect how he feels about things around him. One of the few "Crusty Punk" bands I would go see. Oh, and another great cover by Tattoo Shane. -DK

(\$3.00 to: Havoc Records P.O. Box 8585 Minneapolis, MN 55408)

COMPRESSION/WARPRAYER split 7"

Lame groove music in the Pantera vein with some growled vocals thrown in every so often over crunching guitars. This totally sounded like major label stuff. I would not be too surprised if roadracers records signed both of these bands and they toured with Biohazard or something. if this sounds like your thing you might want to pick this up, however I would suggest you invest your hard-earned money elsewhere! -DK3

(Endless Fight records P.O. Box 1083 Old Saybrook, CT 06475-5083)

CONDEMNED 84 "The Boots Go Marching In" CD

I believe this band has been around since the second wave of UK Oi. I think I may have seen them play many moons ago. I remember them being right wing skinhead dicks (but then it could have been **COMBAT 84**, so that last sentence is pretty flaky). Anyway, **CONDEMNED 84** play classic Oi that is pretty represent-ative of the early movement. The music is simple and harsh while the vocals are sung in a raspy sort of way. Most of the lyrics deal with living in a society that's really less than free, while some, like "Teenage Slag" (slag=slut) are pretty silly. I found this getting old pretty quick. -MG

(GMM Records, see ad)

THE CROWN HATE RUIN "Until The Eagle Grins" Lp

One of the better of the current crop of DC bands, **CROWN HATE RUIN** play the driving DC stuff well. Containing members of **HOOVER**, comparisons to that band are not unwarranted. A good record. -MW

(Dischord Records)

D

DEMPSEY 7"

Very **QUICKSAND**, with a more strained vocalist. The music is very good, and the vocals grew on me after a few listens. Nothing original, but a good listen. -MW

(Indecision Records)

DEMPSEY/KILL HOLIDAY split CD

While the concept here is annoying, a split CD with two songs from each band, the content is good. More **QUICKSAND**-y grooves from **DEMPSEY**. **KILL HOLIDAY** tread similar waters, but with more originality and talent. Not to say I dislike the **DEMPSEY** stuff, **KILL HOLIDAY** is just better. -MW

(Indecision Records P.O. Box 5781 Huntington Beach, CA 92615)

DESPAIR "Pattern Life" CD

Well done modern hardcore with a nod to late eighties styles. reminds of **SNAPCASE** meeting **KILLING TIME**. Great production and packaging. While it won't win any originality awards, it scores points for doing what it does well and for a high aggression level. Worth checking out. -MW

(Trustkill Records 23 Farm Edge Lane Tinton Falls, N.J. 07724)

DIGRESSION "Controlled" 7"

One look at the cover sums it up...just another metal/HC chunka-chunka band. This genre is getting up there with grind in its tiredness. -DK

(\$3.50 to: SA MOB Productions P.O. Box 1931 Erie, PA 16507-0931)

DISASSOCIATE "Controlled Power" CD

A brutal grind/HC attack that sounds like **SHEER TERROR** going death metal. All the songs

are linked by samples, making this disc one pummeling attack. -MW

(Devastating Soundworks)

DISCIPLE "Lantern" CD

What the hell is with all this Jesus shit and bands lately. Six songs of metally-mosh nightmare stuff with lyrics of salvation and Christ. This thing cranks! Hold me back!! Yeah right, in your dreams. -DK

(Disciple P.O. Box 7042 Erie, PA 16510)

"Dishwasher" compilation 7"

Who's the nut who came up with this idea? I've heard of concept records before but this one takes the cake. All the songs, the packaging, the liner notes, essays, etc... etc... have to do with dishwashing. In between the songs is a man talking about the importance of dishwashing. The bands are **THE QUEERS**, **SCARED OF CHAKA**, **THE HI-FIVES** and **TEN-FOUR**. If you like any of these bands or are a fanatic of washing dishes, then this maybe you bag. Me? Are you kidding? (The real scary thing about this is it says it's "Volume one"). -DK

(Seven -O-Two Records, see ad)

DISMAY "In Doubt" CD

I seem to recall hearing about this band for a couple of years now. I may have even heard some of their stuff on a comp or two. Anyway, **DISMAY** play an odd hybrid of hardcore and metal. The songs seem repetitious at times and there is plenty of metalish riffs. At points I think **STARK-WEATHER** and at times I think **DEADGUY**. Either way, I found myself losing interest after a few songs. -MG

(We Bite America Records)

DIVISIA "What's Left Of Us" Lp

This must be the band's first full-length release since I've never heard of them before. I was impressed by the band since "What's Left Of Us" is a very solid release. Their sound, simply put, is raw punk rock with female vocals and political lyrics. It has its melodic moments but doesn't loose any of its aggressiveness. imagine a cross between **BIKINI KILL** and a speedier **RED SCARE**. A very good record that will keep me on the lookout for any other releases from this band. I recommend this highly. -BS

(Theologian Records 200 Pier Ave. #2 Hermosa Beach, CA 90254)

DOWN BY LAW "All Scratched Up!" dbl LP/CD

Smalley is back with 22 punk/hardcore songs. The melody is toned down a little on this one, with more of a punk than pop approach. While I really like this record, it has yet to grab me as much as previous releases. Also, "Counting Crows Must Die" would have been funny once, not the zillion times it appears on the record. -MW

(Epitaph Records)

E

ENKINDEL "Some Assembly Required" CD

ENKINDEL move into the sound of their Louisville contemporaries **SPLIT LIP** and the late

gest you get this. A band that stood out in the NYC hardcore scene. -DK

(Another Planet Records)

THE MOB "No Rules In This Game" CD

I never viewed **THE MOB** as a major player in the early NYC hardcore scene. Frankly, I think they put out some very boring and generic records. That aside, I'm glad they got some sort of reissue because otherwise nobody these days would even no that they ever existed. This has the first seven inch "Upset The System" and the Lp "We Come To Crush", some live tracks from CBGB's and a couple of demos. Strangely, what most people consider their best record, "Step Forward" is surprisingly absent. It's only three tracks that would have made sense to put on this compilation. I would recommend this to NYC hardcore completists only. -DK

(Another Planet Records)

ADRENALIN O.D. "Sitting Pretty" CD

Every punk worth their salt should own this CD. Especially every punk in New Jersey because A.O.D. were the epitome of what NJ is all about. A few years back Buy Our Records rereleased the first two A.O.D. Lps on one CD and apparently they were marred by tracking errors. Well, Grand Theft Audio came to the rescue and did one better. They skipped the second Lp (which I'd still like to see released) and put on everything else. That being the "Let's Barbeque" 7", "The Wacky Hi-Jinks of..." Lp (a thrashcore classic) and various demo and live tracks. "The Brady Bunch" song is a lost A.O.D. classic track. Wow! The usual well-done GTA layout but it's very weird that this time out he didn't put what tracks were on what record. Now for me, I know these discs by heart, but the new guy might not. A little complaint. Just fucking get this!!!! -DK

(Grand Theft Audio, see ad)

LOCKJAW "Skinned Alive" CD

If you are sitting in your chair now, all comfy with your socks off, reading this, well get the fuck up and run out and by this CD now!!! Wow! Among record collectors, **LOCKJAW** is highly sought after because not only are there records rare, they're really good. I've had some of their stuff on tape before, so I was familiar with their intense and fast hardcore attack. This disc contains more (much more!) of the same. From what I understand, they have two

seven inches, which one of them, "Dead Friends", is here, but there is much more. Also on this disc is demos, live tracks, Lp and comp tracks. The booklet has some really cool flyers (check out that AF/Poison Idea one!), pictures and lyrics. Even though LOCKJAW was from Portland, OR they sounded like they could have fit right in with the NYC hardcore scene in '82. An another under appreciated old band gets a new life with a CD reissue. A must have in my book. -DK

(Grand Theft Audio, see ad)

THE EXPLOITED "Punks Not Dead" CD

Well, this is one of those early '80s punk/HC records which started it all. I'm sure most of you know what THE EXPLOITED sound like, if not this is a good place to start. While not one of their best records, the first studio Lp has many punk classics such as, "Exploited Barmy Army", "I Believe In Anarchy", "Mucky Pup", the simplistic "Sex And Violence" and the title cut. Plain and simple, this is straight great punk rock. Plenty of cool B-sides are tacked on the end of this disc which is a great bonus, since alot of the records are hard to get now. Pogo or die, dude! -DK

(Dojo Records, see ad)

NEGATIVE FX/LAST RIGHTS CD

I must say, I was waiting for this to come out for a long time. I think everybody knows that both of these bands contains the distinct vocals of Choke (Slapshot). Dare I say that I think the NEGATIVE FX Lp is the best Boston HC record ever? People will debate me on that, but I feel that it's true. A "Thrash" record through and through and i once said in a review I wrote in In Memory Of... "the drums sound like pots and pans" 19 songs of HC pleasure, low production values and pure power. This record is a classic. The LAST RIGHTS tracks are culled from the seven inch session. It's good to see the extra songs here, because they are great. This band was the build-up to SLAPSHOT (SS even covered "No Guts, No Glory") The 7"s "Hitler" sleeve is presented here, as well as fucking great Boston flyers and pictures. Do I have to say to get this? GET THIS!! -DK

(Taang! Records)

THE BUSINESS "Loud, Proud and Oi!" CD

Now that I'm on my Oi! kick, I have been searching out classic bands to hear alot of the stuff that I missed. From the tapes I used to have, The BUSINESS have always been

FALLING FORWARD. Driving melodic hardcore. The album is quite good, but doesn't really excite me, if that makes sense. Check it out for yourself. -MW

(Initial Records)

ENRAGE new recording

ENRAGE return to their roots with a more of a straight forward HC approach. The result is a powerful batch of songs that contain a touch of melody. ENRAGE has cultivated over the years, but not to an excess that sacrifices power. It remains to be seen what the band will do with these tracks, but hopefully they will be released in some form soon. In a word, crushing. -MW

(Enrage 308 Byrne Ave. S.I., NY 10314)

ENSIGN 7"

This record surprised me. It sounds like a modern approach to INSTED style posi-core. Well done and worth checking out. -MW

(Indecision Records)

EXPLODING CORPSE ACTION/DEAD BABY split 7"

I've been waiting for this a long time and I'm anything but disappointed! E.C.A. do the CARCASS thing very well, so if you dig grotesque grinding death metal this is essential to your collection. DEAD BABY are more on the hardcore side of grind with vocals that sound almost exactly as the MONSTER X singer. very good stuff. So unless you want to be strangled by the tail of Lucifer, you best pick this up or feel the wrath of the goat lord! -DK3

(Hater Of God records P.O. Box 1371 Troy, NY 12181-1371)

F

FARKCUS AFFAIR 7"

If you gave GARDEN VARIETY a little more abrasiveness, you'd have FARKCUS AFFAIR. Boring. -DK

(Reservoir Records P.O. Box 790366 Middle Village, NY 11379-0366)

FASTBREAK "Don't Stop Trying" 7"

Pretty good debut by this Connecticut band. They like '88 style stuff and it shows in their music. While you may think it might be generic, give them a shot because they are doing something a little different. In time FASTBREAK might turn into a force to be reckoned with. They definitely get points for the cover photo. -DK

(Third Party Records 21 Nancy Lane Amherst, NY 14228)

FAT CHANCE "Pawn" demo

Generic sounding hardcore demo is what comes to mind while listening to this. Nothing really sticks out and distinguishes this from the rest, it's not bad just very average. All bands who put out a demo without a lyric sheet please take hardcore 101 over again and this time take better notes. -CZ

59 TIMES THE PAIN "More Out Of Today" CD

Swedish hardcore that, with the exception of the accent, sounds very American. Sort of sounds like faster N.Y. stuff with a posicore slant, and a metallic edge. Pretty good stuff. -MW

(Burning Heart Records)

FINAL CONFLICT "Institution" 7"

Well, I've had this record for about four months before I put it on my turntable, now I'm kinda kicking myself because it really blows me away! I never was a big fan of FC though this release makes me want to relisten to their earlier stuff (they have been around since the eighties). Mix '80s SoCal, Brit punx and a little CRUCIFIX (well, who were influenced by Brit punx) and you have an idea what this disc sounds like. The packaging is A+++ with a metallic cover and a frosted transparent overlay. Get it. -DK

(Bacteria Sour, see ad)

"First Last" compilation 7"

Another Pennsylvania comp from Chumpire. The bands here are CHASE SQUAD, KLINE'S ISLAND, BURNING AMBITIONS and OX. As usual different styles of music are represented. -DK

(\$3 to: Chumpire P.O. Box 680 Conneaut Lake, PA 16316-0680)

FIVE SECONDS EXPIRED "Null" CD

I can definitely see why Another Planet picked this band up. FSE play real heavy, metal/HC that a lot of people should dig. There's a little touch of industrial in there too. It seems they are following the same path as many other "alternative metal" acts, so if you are into that sound you might want to pick this up. -DK

(Another Planet Records)

FLOOR/TIRED FROM NOW ON split 7"

OK, this is one of those ingenious split records that give you no clue as to which side is by which band. Brilliant. Anyway, one side is weird and chaotic hardcore, like something Chris Dodge would make or release. The other side is slow and sludgy with distant vocals singing (sort of). The production stinks pretty bad, making this one huge waste of vinyl. -MG

(No Idea P.O. Box 4636 Gainesville, FL 32604-4636)

FOR THE LOVE OF... demo

Got this tape from someone in the band and I must say it's a nice looking demo. The trouble is it's way too metal for my taste. Real heavy and driving, but... I liked the sound bites from horror records (is that where they are from?) placed during the tunes, though that's about it. -DK

(For The Love Of... 20 Caton Ave. Colonia, N.J. 07067)

FRONT TOWARD ENEMY double 7"

This recording is on Wreck-age's new offshoot label called Exit. FTE are a decent sounding band, your basic modern NYHC act with a lot of changes in the sound during each song. While a double seven inch might be stretching it, I think in time FTE might make something really

period. It's got the best sound, it's fast, etc.. I have many memories walking down the streets of my pathetic town with this record on my walkman. All the songs are great: "Jimmy Boyle", U.S.A.", Disorder", and even the slower title track. There are seven bonus tracks from singles including the classic "Dead Cities". An excellent package from Dojo. I must insist you run out and buy this. -DK

(Dojo Records)

LIFE'S BLOOD CD

Here's something I never thought would happen but I guess Sam and Adam smelt money and... Included here are all the tracks that LIFE'S BLOOD played (with the exception of "You're X'd" by the FAITH, which there is a demo version of) Included is the seven inch, the comp track from "Murders Among Us", tracks from the Blackout compilation, their side of the live split with STICKS and STONES and only one song from the demo, "The Plain Truth". Clocking in at only 26 minutes, they could have put a shitload of more material on this, like maybe the entire demo. I may have tossed my BORN AGAINST records, but LIFE'S BLOOD meant something to me because that's when we were really close and I was there ever step of the way since the first drum beat of the first practice. If you don't have the record, get this, it's essential. -DK

(Vermiform Records)

YOUTH OF TODAY CD

Well, I think Ray better get out the complete YOT discography soon or else everybody is going to buy this rushed bootleg. Actually I'm kind of surprised that it has taken so long for somebody to boot this material. Here's what's on this thing: The excellent 2nd Lp (first mix), the "Can't Close My Eyes" 7" and the 12" version of that, which is just the same songs but YOT fucked with the recording in the studio. I think there is a couple of live things at the end of all this but I didn't care to listen. The sound quality is great, though it's obvious that the seven inch material was taken off the actual vinyl. I have one thing to say about the layout...did a six year old do this? To all you bootleggers out there, either do it right or don't do it at all!! Sloppy, sloppy, sloppy...if you can't wait until the "reissue" is out then buy this. -DK

(bootleg, like there's going to be an address!)

L

LASH OUT "What Absence Yields" CD

Hoo boy... if you like **HELMET** influenced stuff, then I'm sure you will go ape shit over **LASH OUT**. Me? Please, I can't listen to this repetitive nonsense more than two minutes without wanting to fling the disc clear across the room. The packaging is very reminiscent of **NEUROSIS** covers. -DK

(Stormstrike Records Kollmarsreuterstr. 12 79312 Emmendingen GERMANY)

LOCKJAW.44 "Down For The Cause" demo

Lockjaw.44 hail from Oakland, about which there has been a lot of talk lately. This 7 song demo is of the metallic mosh core variety reminiscent of Northern New Jersey. Lyrics deal with being hardcore, unity, and at the same time kicking kids asses. I'm not commenting on their ability to kick someone's ass but, if you're not the **Cro-Mags**, **Judge**, or **Breakdown** it's lyrically hard to express without sounding foolish. -CZ

(Lockjaw.44 P.O. Box 30995 Oakland, CA 94604)

THE LOUDMOUTHS s/t CD

At first glance, this appears to be another LA-bar band, the kind that gluts the pages of Flipside. Then you put it on. I must say I dig it. The singer sounds like she was taking lessons from Diana Cancer of **45 GRAVE** and the band kicks it with high-speed and punky RAMONE-ish riffs. Loud and aggressive. Good enough for me. -DK

(New Red Archives P.O. Box 210501 San Francisco, CA 94121)

LOUDSPEAKER "Re-Vertebrate" CD

While I heard of **LOUDSPEAKER** over the years, I never actually heard the material until I received this CD. I can't believe that a guy in this band used to be in **CRUCIFIX**. Whoa! Rock on dude! This disc while up-tempo plays much homage to cock rock bands from the '60s and '70s. There is some interesting guitar work at times though on a whole this is one big washout. -DK

(Another Planet Records)

M

MALEFACTION "Smothered" CD

Screaming hardcore with the appropriate breakdowns. There's something here that makes it sound a little different than the glut of bands in this genre, but to be honest, I don't see this finding itself in my CD player too often. -MW

(Out Of Enslavement Records, see ad)

MAN AFRAID "Uphill Struggle" 7"

Well, there is lots and lots of great stuff going on right now in MPLS and **MAN AFRAID** are part of that. They have a semi-melodic guitar sound that is pretty straight forward in parts, yet meanders in others. The vocals are harsh and powerful. The band meshes well as a unit. Also, the cover is very well done. Too many times a band gets lost in shitty packaging. -MG

(Half Mast Records P.O. Box 1418 MPLS, MN 55414)

MAN LIFTING BANNER CD

A discography of the band that is especially cool if you never got your hands on this stuff the first time around. Musically in the '88 SxE vein of things, it's the communist slant to the lyrics that shakes things up a bit. Worthwhile. -MW

(Crucial Response Records, see ad)

MAUDE "Entertainment" 7"

At first glance I thought that this band was long defunct. Actually that appears to be the case. This was recorded over three years ago. Anyway, more above average poppy hardcore punk from CT. This stuff faster and more crazy than the rest. Good stuff here, that was way ahead of its time. -MG

(Youth Power Records)

MAXIMUM PENALTY "East Side Story" Ep

MP are back and judging from this release, that may not be a bad thing. The production is kind of thin, but the songs are good. The musical style is really not that far from the '89 demo, the vocals are in a more sung, melodic style. It's a combination that works. I'm pretty sure "I'll Save You" was a **LAMENT** song, but it sounds great here. A welcome comeback. -MW

I know bands change over the years and I really don't expect any different from **MAXIMUM PENALTY**. The thing is I always remembered them as a pretty solid NY hardcore band. The five songs presented here are far from the way they used to sound. The singer vocal style has changed too drastically, at times sounding like Ozzy. (In fact, "Comin' Home" sounds like **BLACK SABBATH**) Granted the band has come along way to get to the point they are at but I can't say I dig this at all. -DK

(Too Damn Hype, see ad)

McRACKINS "Mickey and Mallory" 10"

Y'know, I always seem to get records by this band in my review pile and I always say the same thing. **RAMONES**-esque music doesn't get any fresher with the addition of a gimmick (That gimmick is egg costumes). Anyway for those of you living in a cave (i.e. the 2000 year old man) the **RAMONES** (and the **McRACKINS**) play a speedy version of bubble gum rock with short choppy vocals and silly lyrics. Toss this in the pile with the rest. -MG

(Shredder, see ad)

MILHOUSE "Modern Problems, Old Fashioned..." 7"

While **MILHOUSE** as a band/musicians play really good fast music with a lot of good song structure, they fail on one count. The vocals are of the "Scream your lungs out" variety and really take away from the tunes. That's sad because other than that I'd probably really like this band. -DK

(Wreck-Age Records, see ad)

MILLENCOLN "Life On A Plate" CD

Well, its on Epitaph, so you already know what it sounds like. Actually, this stands out a bit from the rest of the crowd though it stills blends in with the Epitaph/Fat scene. While this is pretty good, do we really need more of this? -MW

MONSTER X 7"

I'd like to start this review by stating that this record probably contains the best packaging I've seen on a 7" record! I'm pretty certain that most of the people reading this 'zine are already familiar with **MONSTER X** and already know what they think of them. You either love 'em or hate 'em. I love them. **MONSTER X** continue what they were already good at playing, fast and tight hardcore with a grind edge. The vocals are what gives them that grind edge. The lyrics are well-written and contain explanations of their ideology. There is also a **UNITY** cover which was done well. A lot of effort went into this record and the result is devastating! Everyone should pick this record up, as well as their other material. **-DK3**

(Ebullition Records P.O. Box 680 Goleta, CA 93116)

MURPHY'S LAW "Dedicated" CD

"Dedicated" to Chuck Valle (who was murdered 1994) and **MURPHY'S LAW** return to their more hardcore roots for the eulogy. It's strange but there is some **ROLLINS** in Jimmy Gestapo voice here. The lyrics are still not "serious", maintaining their fun roots. The kicker here is the great CD cover. It has a bunch of extremely well made claymation figures of **MURPHY'S LAW** depicting a wild show. Must have taken months to make these. Also, they provide a card to send to the D.A.'s office in LA, CA who are handling the murder case. Send it in. **-DK**

They are back. One of the few bands who can pull off the party punk/HC thing. This is definitely their best release in years, with plenty of raging hardcore tempered with a punk edge and some melody. And of course, there's a touch of ska. A fun record and a must have for **MURPHY'S LAW** fans. **-MW**

(Another Planet Records)

N

97a "Better Off Dead" 7"

Run out and get this right now if you are a fan of fast thrashy hardcore. Not too many 12 song 7"s out there these days (unless they are repetitive grind ones). This has the hooks, the power, the vocals. Everything works. The right audience hears this and they'll be huge. You will not be disappointed. **-DK**

(Teamwork/In My Blood split, see ad)

"No name" compilation 7"

Four bands here representing the state of Connecticut. Two play in that lovely poppy punk style (**IN VAIN**, **THINNER**) while the other two (**COUNCIL OF 5 NATIONS**, **KNOW NOTHING**) wish it was Gravity Records that put this disc out. This is what Connecticut has to offer? This disc could use a real cover and a better presentation to be worth at least \$2, let alone the \$3 they are charging. **-DK**

(\$3 to: Youth Power Records P.O. Box 3923 Manchester, CT 06045-3923)

O

ORDER OF IMPORTANCE 7"

Solid record from the same label that put out that crappy "End of The Century Party" 7".

however this time around Valrico Records produces a winner! Great, modern, extremely chunky metal hardcore. Mildly discordant, but very crushing. The vocals may be a little on the weak side, however the music is still very good! **-DK3**

(Valrico Records P.O. Box 177 Valrico, FL 33594-0177)

OUTCOME 7"

This is pretty much a death metal record with the vocals clearer in some parts and of the tortured screaming variety usually associated with the genre in others. Slow and heavy, with some speedier parts. Worth checking out if you taste range into the metal side of things, as mine do. **-MW**

(SA Mob Productions P.O. Box 1931 Erie, PA 16507-0931)

OUT N' OUT STUPID 46 song demo

46 songs of pots and pans hardcore/noisecore that will have fans of noisecore crapping in their pants in delight! Including great renditions of **AGNOSTIC FRONT** and **SLAPSHOT** tunes and shit goofball stupidity they will be certain to keep the kickboxing crowd away. This is a must for fans of noisecore. 60 minutes if you can take it. I know I can! I'll take 60 minutes of this over 5 minutes of most of the "hardcore" bands from Buffalo anyway of the week! **-DK3**

(Amie Staveski 778 Starin Ave. Buffalo, NY 14223)

OXYMORMORON "Fuck the Nineties...Here's Our Noize!" CD

Wow, I am totally blown away by this one. These boys play mid-paced to speedy Oi/punk that has lots of strong sing-a-longs. The music is tight, loud and rowdy. This totally reminds me of some of the faster No Future bands from the early '80s UK (i.e. **PETER AND THE TEST TUBE BABIES** and perhaps the **BLOOD**). This is the kind of stuff that has you singing along, even though you don't know the words. **-MG**

(GMM Records, see ad)

P

PATH OF RESISTANCE "Who Dares Wins" CD

Having spent four years in Syracuse for college, I enjoy this CD as a memoir of those times. The music is like a less metal **EARTH CRISIS** with a multi-vocalist attack. The lyrics focus on the edge, leaving vegan politics aside. What strikes me as weird about this release is that it seems like a fun side project, that would probably be circulated around Syracuse if it wasn't for the fact that the band contains **EARTH CRISIS** members. Anyway, I enjoy it, but I can see where it will turn some off. **-MW**

(Victory Records)

PATRIOT "Cadence From The Street" CD

Here we have another Oi bands from our friends at GMM. **PATRIOT** are the kind of band I really have no interest in. They look tough. They sing tough. Whatever. Their lyrics are pretty right wing (with the exception of the four plus songs about drinking). Anyway, they play pretty mediocre sing-a-long Oi, the kind that so many bands do so much better. Even the sing a longs sound pretty weak. Pass on this one, even if they do cover Symarip's "Skinhead Girl". **-MG**

RAW POWER "Burning The Factory" CD

I know all of you already know of my love of this Italian band. So you know what I'm going to say... buy this!!!! I'm pretty sure this was all culled from the classic BCT tapes. Included is the '83 demo and live sets. I've been waiting to hear this shit for years. Fast, fast, fast...thrash, thrash and thrash. Buy, buy, buy. As usual, GTA put together a great layout and there are excellent liner notes. **-DK**

(Grand Theft Audio, see ad)

THIS IS DOJO CD

This is a promo sent out by Dojo to basically show their intentions as a new label. Those intentions are to reissue old Oi! classics on CD. Classics meaning SHAM 69, the FOUR SKINS, ANTI NOWHERE LEAGUE, COCKSPARRER and more. This CD has plenty of great songs by great old names. Awesome! There seems to be lots of old Oi! showing up on bootleg or import. The only problem with that is these often run around 17-20 dollars. Fuck that. Anyway, Dojo is being run out of NY, so I get the feeling that lots of great old stuff is going to be showing up for decent prices. Seriously, what working class kid can afford a \$20 CD anyway. **-MG**

(Dojo Records)

JAPAN ONE Lp

This bootleg album features three old and much sought after Japanese hardcore 7"s and the much bootlegged and rereleased "Who The Helpless" 8" from KURO. the 7"s included are "Just Last" by LSD, "To Us Conflict Is Not Important" by GIL and CONFUSE's "Spending Loud Night" Ep. These Ep's are rare and expensive, so if you don't have them and you're into Japanese HC, this Lp is a good deal. Although I would prefer to see the "Nuclear Adicts" flexi 7" by CONFUSE put in here instead of the "Spending Loud Night" 7". This boot Lp comes in blue vinyl and has an insert. It may be a little hard to find as it's a little old already. **-BS**

(Absolute Power, bootleg)

BLITZ "Voice Of A Generation" CD

I'm sure a lot of you punks and skins will glad to know that this "classic" Oi! Lp is finally out on CD. While I'm sure tens of thousands copies of the Lp are floating around England, not many made it to these

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shores. This CD includes all the hits; "We are the Boys", "Voice Of A Generation", "Nation On Fire" and of course, "Warriors". I can see where LIFE'S BLOOD ripped them off with the song "Catch Our Breath". The bonus tracks here are alternate version of some of the Lp songs and one from a comp. While I don't think this is the best Oil record ever, it's still worth your hard earned cash. A piece of history to say the least. -DK

(DoJo Records)

RATTUS "Taalta Tullaan Kuolema" CD

GTA this time out brings to us very rare tracks from this semi-famous Finnish band. Actually before this the only thing I heard previously was the Rat Cage Lp. Anyway, if your interested in bands which don't stick to one particular style, you may want to check out what this band did. A lot of people said they went metal, but those tracks are included and I don't think they are at all. There's even touches of ska here. In any genre RATTUS played in, they were a solid band. Good stuff. -DK

(Grand Theft Audio, see ad)

VOORHEES "Smiling At Death" CD

With the release of this CD, one thing is for sure, you are going to be able to find the vinyl much easier. Why? Because everybody is going to be trading in their vinyl to get their hands on this puppy! I'm glad Brian decided to release some new stuff, there is so much here that is impossible to get. This CD has the Lp, the 7", two demos, the tracks for that **NEGATIVE APPROACH** covers thing that never came out and some outtakes from the Lp session. WOW! is all I can say. This is the band everybody talks about, so pick it up as soon as you can. You will not be disappointed. Lovers of fast thrash, your time has come... -DK

(Grand Theft Audio, see ad)

PRISON "Disciple" CD

Yuck. (Yes, it's that bad.) -MW

(Lost And Found Records)

PROPAGANDHI "Less Talk More Rock" CD

PROPAGANDHI have been around for awhile and are sort of popular. I guess that's why Fat Wreckchords picked them up, because **PROPAGANDHI** play that punk pop that fits well with the label. It's catchy enough though I'm not that into it. For such a happy sounding band they have a very serious message. The insert is filled with articles and addresses to contact various organizations. -DK

(Fat Wreckchords, see ad)

R

RAD "Getting Ready to Break The Ice" demo '96

"BMX hardcore?" Well, these guys sound pretty decent for their first recorded outing. Many throwbacks musically to bands long gone. Nothing earthshattering here though it seems like **RAD** will have fun playing shows. -DK

(Evan M. P.O. Box 93 Rosemont, NJ 08556)

RAIN ON THE PARADE 7"

This is it. Most definitely my favorite record released this year so far. **RAIN ON THE PARADE** give serious nods to late '80s HC but end up sounding so fresh and new. The drums are perfect and the guitar work is amazing. The back-up vocals are strong. The lyrics are excellent... "Talk about True 'Til Death? I'm not thinking that far ahead" You can't get more sincere and honest than that. This band deserves attention, give it to them. -DK

(Ronny Little 29 Birchwood Cir. Chalfont, PA 18914)

REDEMPTION '87 CD

Featuring Tim Chunks of **TOKEN ENTRY** on guitar and I believe Eric of **UNIT PRIDE** on vocals, this disc shreds with a raw sound recalling "Can't Close My Eyes" era- **Y.O.T.**, though with a punker edge. Recommended. -MW

(New Age Records)

REJUVENATE "To The Extreme" CD

Well, Tommy and Co. are back with another release which shows as much promise as their previous ones. Six studio songs (including covers of "Victim In Pain" by A.F and "Pay To Cum" by The Bad Brains) and seven live tracks which are different than the other six. Pretty good show, heavy NYHC and Tommy has changed his vocal style a little since the **TRIP SIX** days. Good to see that they got this out themselves and not on Lost And Found. -DK

(Free Spirit Records, see ad)

REMISSION "Fetus The Code" 7"

Crusty punk rock shows up all over the place. **REMISSION** (from Manitowoc, WI) play it very well. They belt out with **DISCHARGE**-esque hardcore/punk with dueling vocals. One is higher pitched and fast and the other is slower and deeper. Reminds me of **JESUS CHRUST** from NYC. The songs are short, fast and brutal. Good showing from this genre. -MG

(Power Ground Records 1309 S. 21st St. Manitowoc, WI 54220)

RETROGRESSION issue 10 comp 7"

Four songs by four bands. **ASCENSION** start things off with a second rate version of **INTEGRITY** with a touch of **SNAPCASE** guitar squeals on top. **SEVEN YEARS WAR** play aggressive hardcore with lots of time changes, but for some reason it didn't grab me. **BLACK KRONSTADT** play a real bad version of early punkish HC, with lots of spoken type vocals. **FORK** also have a punk approach though poor production on their track kept me from enjoying. Overall, this is not a good comp. -MW

(Retrogression, with 'zine)

REVERSAL OF MAN 7"

Modern, arty, emoish, pissed hardcore with occasional bursts of grinding speed. Bludgeoning post-**GROUNDWORK** sounding stuff, the vocals range from spoken to screamed. if you mourn the demise of **GROUNDWORK** (as I do) this should make you pretty happy. They aren't as good as the aforementioned greats but they are along the same lines without sounding like copycats. With time, **REVERSAL OF MAN** will establish themselves as a standout if they keep at it. Good debut! My only complaint is the vocalist sounds like he's crying, despite that, this is good stuff. -DK3

(Valrico Records P.O. Box 177 Valrico, FL 33594-0177)

REVOLUCION X "Politica y Esparcimiento..." 7"

LOS CRUDOS has really affected and influenced many new bands. **REVOLUCION X** is the second such band from the Chicago area which I heard. Wow! I must say no matter what any one else says, I really think all these bands are great, these guys are no exception. Fast low-fi hardcore, of course sung in Spanish, with a high pitched singer. The songs aren't a blur and there is sincerity throughout. It's refreshing to hear political lyrics of a revolutionary slant. (They are not all so serious though, "Stuffed Julio Iglesias" is hilarious!). If you have been checking out these bands lately, get this record, I don't think you'll be disappointed. -DK

(Alarma Records c/o Lenin Montes De Oca P.O. Box 578651 Chicago, IL 60657)

RISE AGAIN demo

Mediocre metallic mosh core with screamed vocals sums up this 3 song demo. 3 songs seems a little short for a demo in my book. No lyric sheet, but at least there was a disclaimer about the fact that your copy may or may not include one. -CZ

(Rise Again 387 Brick Kiln rd. Falmouth, Ma.)

ROTTEN FRUIT OF TERRORISM demo '96

Raw and noisy audio decimation! Even though it was recorded 4 track, the sound quality is extremely shitty but I certainly don't mind! if you like million mile an hour hardcore then Rotten Fruit of terrorism will rock your world. Thrashing, blazing and violent stuff. Somebody send them some money so that they could get a good recording. With that in their arsenal they have the means to churn out a fucking great seven inch! -DK3

(Rob Bob Walters P.O. Box 762 Buffalo, N.Y. 14207)

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"Second State" compilation 7"

A better than average comp covering bands from Pennsylvania. **DAVENPORT, THE OBJECTS OF HATE, MONTGOMERY BURNS** and **THE ICK** are the acts with all different styles presented. -DK

(\$3 to: Chumpire P.O. Box 680 Conneaut Lake, PA 16316-0680)

SENSEFIELD "Building" CD

SENSEFIELD is one of the most powerful emotional live bands around today in my book. While a lot of people say that without the Revelation or **REASON TO BELIEVE** connection they would have no place in hardcore, I say I don't care. All I know is that I've heard them and I'm grateful. "Building" contains many of the songs I've been hearing live and they transfer well. Some of the material picks up the pace a little more than past releases, but John Bunch's vocals still flow beautifully through it all. I can't stop listening to this. The talent displayed is undeniable and the songwriting is there to match. I can't say enough good things about this, so I'll stop trying. Just get this. -MW

(Revelation Records)

SPAZZ/CHARLES BRONSON split 7"

Been hearing about **CHARLES BRONSON** and the advance word is pretty accurate. They play a fast speedy style with snotty vocals which is pleasing to the ear. **SPAZZ** aren't too good, then again I never really liked them or the style of music they play. Worth getting for the CB tracks alone. Collectors, this is on white vinyl. -DK

(Disgruntled Records 827 Somonauk Street Sycamore, IL 60178)

SPLINTER "Scathed" CD

Well, here a two song seven which the band utilities a combination of HC and metal with some hooks and noise. The end result is OK though it didn't keep me interested. Good production and it's on deep red vinyl. -DK

(Stromstrike Records)

STANDPOINT 7"

I was really looking forward to this band getting some vinyl out. Many dismiss them as a **ASHES** clone but after hearing their demo last year, I was like, "Close, but they have their differences." They sound really tight here, though they really need a more solid production. That is needed for a band that play this type of music. Smooth and melodic, **STANDPOINT** are destined for bigger and better things if they keep it up. Reilly has one of the best voices I ever heard (and I heard many of them). A band to look out for. -DK

(Spiritfall Records 215 Hancock Avenue Bridgewater, N.J. 08807)

STEADFAST "Misguided" 7"

Connecticut seems to be the source for poppy punk core lately. Good for them. A lot of great bands have come out of that area. **STEADFAST**

are one of them. The music is driving and frantic and screams of youth. its the kind of stuff you'd expect kids to act like lunatics to. Take the best parts of **WESTON, LIFETIME** and the **SOULS** and you get an idea of what **STEADFAST** sound like. -MG

(Youth Power Records)

STRAIN 7"

I really want to like this one because the packaging is so great and Pushead digs them, but... **STRAIN** play that generic heavy mosh shit that is not what I like. It sounds like most of their previous stuff so I'm sure if you like them you'll want this. At least the packaging is nice... -DK

(Bacteria Sour, see ad)

STRAIN "Here And Now" CD

Slow, heavy metallic HC with a powerful approach. **STRAIN** keep my attention through their well done version of an old theme. A reasonable comparison would be **UNDERTOW**. -MW

(New Age Records)

STRYCHNINE "Fucked Up Inside" 7"

This is East Bay styled hardcore punk played by mean looking motherfuckers with spikes and tattoos. The guitars and bass are hard and deep while the vocalist has a deep growling voice. The band totally reminds me of **ECONOCHRIST** or **DEAD AND GONE**. Actually, it seems that band has a least one member of **ECONOCHRIST**. Good stuff here. Check it out. -MG

(Reform Records P.O. Box 480931 Denver, CO 80248)

SUBZERO "Happiness Without Peace" CD

I know everybody is going to be like, "What!?" but I think this is not half bad. Pretty good actually. I remember seeing this band like back in 1990 and thought they sucked big time. I guess a few years can make a difference. They give nods to just about every NYHC band that every existed. The production and music is solid. Can't judge a book by its cover this time, guys. I like it. -DK

(Too Damn Hype Records, see ad)

SWALLOWING SHIT "Love is the Act Of Being Moved Into Action" 7"

I've said this before; If I get another record in the mail which doesn't have printed labels and doesn't say what speed the record should be, I will burn it to a cinder. Well, I didn't quite do that with this disc, but I came pretty damn close. At either speed, the band plays heavy grind/hc, which has a great recording though is monotonous and repetitive. I get a lot of records from Canada with this sound, so I guess it's all the rage up there. Grind fans will love it. -DK

(\$3.50 to: Commode 1637 Evergreen Hill SW Calgary, AB/T2Y 3A9 CANADA)

TEXAS IS THE REASON "Do You Know Who You Are?" Lp

Driving melodic rock which can be compared to **SUNNY DAY REAL ESTATE**. This album is a

ANTI-NOWHERE LEAGUE "We. Are. The League" CD

For years people would tell me that this record was one of the worst. You know something, I believed them. I recall vaguely hearing some of their stuff a while back but never really listened to the Lp itself. Sometimes when you listen to your friends you miss out on things. This Lp is great. A classic mix of Brit punx and Oil, with gruff Cockney vocals. It has 4 singles tracks as a bonus. This Lp has always been easy to find in general, but deserves the CD release. Worth getting. -DK

(DoJo Records)

SKA-VILLE UK vol. 1 CD

I don't love ska but I do like and have an affection for it especially when it's done well. Great music to play at work and it keeps you moving. This comp collects tracks from some of England's biggest bands (Bad Manners, The Selecter) and many you may not of heard before (like me). I really got into this and I think you will too. A great introduction to ska from the Eighties. -DK

(DoJo Records)

BAD POSTURE "G.D.M.F.S.O.B." CD

Another obscure early 80s punk/ HC band gets a new life via GTA. The only track I ever heard from this band was on a comp. but evidently there was more material available. Collected here is the demo, live stuff and the 12" from 1983. **BAD POSTURE** played sloppy punk/HC at times with an arty slant. Not too bad. If you are interested in some of the bands which appeared on those early HC comps, pick this one up. Oh and the layout is incredible. -DK

(Grand Theft Audio, see ad)

OIL! GREATEST HITS vol.1 CD

An excellent starting point if you are interested in hearing a cross section of Oil! bands from the early '80s. **THE 4-SKINS, BLITZ, LAST RESORT, THE BUSINESS, MENACE** and more. 20 bands in all. After hearing this it makes me want to go and search out some of their records

Record Reviews
Record Reviews
Record Reviews
Record Reviews

A cool sampler if I say so myself. Get. -DK

(DoJo Records)

KRAUT "Complete Studio Recordings 1981-1986" CD

Nope it's not the "complete" recordings (it's missing "Matinee" from the "Unemployed" 7") but who cares? If you are a fan of NYCHC, you must own a copy of this because KRAUT were one of the most influential bands of the early '80s. Their Lp "An Adjustment To Society" is a classic. They played some great original sounding HC that stood out from the rest of the bands from that era. The only problem with this release is that the packaging is lackluster. It really needs some pictures and flyers, but the music's what's important right? You will be definitely be missing out if you don't get a copy of this CD. -DK

(New Red Archives)

PLAIN WRAP/MOX NIX split CD

The reason GTA put both of these bands on this CD together is because all the songs in each band were written by one guy who happened to start up each band. Both bands played very basic punk/HC which had more energy than originality. A fun CD to say the least. I can't say enough about the layout, so I won't. -DK

(Grand Theft Audio, see ad)

AGAINST "No Arms" CD

Yes, this is where BORN AGAINST got their name from. Actually, this is one of the most important releases GTA has put out. A few years ago, Adam N. and I saw in an old issue of FLIPSIDE an interview with AGAINST and it said how this band was putting out a seven inch. It also said how much they sounded like CRUCIFIX. That did it. That "record" was on both of our want lists just so we could check it out. You know something? I never came out. Oh well. Now this CD comes out and it was supposed to be a 12". If it came out, I swear it would have been considered a "classic" record. AGAINST played tuneage similar to

little mellower and slower than the Ep, but it grabs you after a few listens. It's the vocals that make it all work. If you are into the emo-rock sound, **TEXAS** is at the top of the heap. -MW

(Revelation Records)

THOSE UNKNOWN CD

Around 1990, I stopped going to the Pipeline. Skinhead violence was getting pretty bad in the club, and that was enough to nudge my interests into other venues. This did kinda suck 'cause some of my favorite street punk/Oi bands played this club a lot. In retrospect I realize I missed a lot of really great bands start and come into their own. **THOSE UNKNOWN** are one of them. The band have the skinhead/punk rock and roll thing down pat. The guitars are tough and catchy while the singer's voice sounds gravely and melodic at the same time. The lyrics are smart, written from a working person's political point of view. Good one here. -MG

(GMM Records P.O. Box 15234 Atlanta, GA 30333)

"The Tie That Binds" compilation CD

Joe from Nevermore 'zine has a record label too and has put together a comp of a lot of the newer and up and coming bands in the Northeast. Some of the bands you'll find here are: **BROTHERS KEEPER, WALLEYE, DESPAIR, ENDEAVOR, LIFETIME, STANDPOINT, BACKLASH, MOUTHPIECE, FLOORPUNCH** and more. All the tracks here are mostly of the "previously released" variety, so this makes an excellent sampler of the bands which people should be checking out. Pretty decent. -DK

(Nevermore Records P.O. Box 4145 Trenton, N.J. 08610)

TIMEBOMB "Hymns For a Decaying Empire" CD

Timebomb are a metal, mosh, vegan, straight edge band from Italy. There are lyrics printed in english and Italian but, do to the screaming nature of the vocals I can't tell what language they are in, so they've got that going for them. I haven't heard a lot of this style of music (by choice, not due to any scarcity of it) so I don't know how **Timebomb** stacks up to all of the other bands in this genre. - CZ

(Timebomb c/o Daniel Marina V.R. Battistini 32 00151 Roma Italy)

TRIAL "Through The Darkest Days" 7"

After their great demo, I was looking forward to this record. Now the long wait is over and it was well worth it. If you have been digging the late '80's HC revival by bands like **FLOORPUNCH** and **TEN YARD FIGHT**, these guys might be right up your alley. Great music and production, a very solid release on all counts. -DK

(CrimethInc. Records 2695 Rangewood Drive. Atlanta, GA 30345)

TRIPFACE "This Foundation" 7"

The first thing that caught my ear was the solid production on this disc. **TRIPFACE's** first track here is a little **BURN**-ish, but the rest of the songs are more in the faster HC genre with enough changes to make it interesting. This could probably grow on me easily. -DK

(Exit, see ad)

U

UPRIGHT "Silent Oppression" 7"

Plain and simple, this is one terrible European SxE record. The production is thin and the band is weak, the singer constantly trying to catch up to the music. No, I didn't like it. -DK

(CTW Europe, Achtermannstr. 29, Munster, GERMANY)

V

VIOLENT SOCIETY "Not Enjoying It" CD

VIOLENT SOCIETY have been around for years now, and while they were never a favorite act of mine, the kids seems to dig them a whole lot. They play fast punk rock that borders on hardcore (in an early eighties sense). the vocals are super snotty and the songs are pretty simple, which to me is the formula for good punk. This is worth checking out. -MG

(Motherbox Records 60 Denton Ave. E. Rockaway, NY 11518)

THE VOLATILES "Fuck All Punk Rockers" 7"

This band has a real retro p-rock sound. They play faster punk rock with catchy semi snotty vocals. I guess I would refer to this as '77 style, but the only '77 band I might compare them to (superficially) would be early **UNDERTONES** stuff. Maybe they are a little rawer than that, but you get the gist. The lyrics come in a neat book that reminds you of the stuff **DEAD KENNEDYS** records came with. -MG

(Rocco Records P.O. box 1478 Chicago, IL 60614-0781)

W

THE WARMERS CD

Alex Mc Kaye's new band and you can definitely hear the **IGNITION** influence, especially in a couple of tracks. Mostof this however takes the **IGNITION** sound and moves into the current emo-rock approach and succeeds. it sounds like you would expect it to, if you know what I mean and in this case that's good. - MW

(Dischord Records)

WELLINGTON "Thank you Jesus" Lp

This is just what the doctor ordered! Sick and heavy hardcore that alternates between **GROUNDWORK**-like artiness and all the low end heaviness of hair flinging death metal. The combination is lethal and the lyrics are good. Unstoppable metal edged paincore that will motivate you to burn a church! Another awesome record from... -DK3

(Fetus Records 2966 S. Country Club Way Tempe, AZ 85285)

WESTON "Got Beat Up" CD

While I don't like how they shafted Charles, I really can't deny how good this follow-up to "A Real-Life Story Of..." is. Very solid, production values high. They play pop punk the way it should be and do it with a twist. I'll probably be listening

to this most of this summer. Now if they could only be that good live...
-DK

Silly, fun pop punk that manages not to sound like every other pop punk band. There's a cool '50s influence to some of this. Catchy and fun, this is a solid album. -MW

(Go-Kart records, see ad)

WHITEKAPS "The Endless Bummer" CD

Sometimes I think in Southern California the same four people are recording songs under different names. Here is one of those typical So Cal bands that sound like everything on Epitaph and Fat. The music is well played but get so boring very fast. Poppy power punk is the best way to describe this, not very filling at all. -DK

(Fearless Records, see ad)

Reviews too late to classify:

BRING IT BACK Volume I comp. 7"

Pretty forgettable comp featuring OUTSPOKEN, IGNITE (who have the best track, by a long shot), BLACKSPOT and REMAIN. Nice cover, but no lyrics. I guess this means there will be a Volume II. -Brett

(Ammunition Records)

CHAIN OF STRENGTH CD

This is the repress of all their recorded material including the first classic 7", which is one of my all-time favorites... I don't know what

happened with this remix, but the songs aren't even in the same order. Why can't people leave well enough alone? The layout on the other hand is great, with many pictures from CBGB's when Alex had to sneak into the club because he was under 16. This would have been a total success if it wasn't for the unnecessary, and bad, remix. -Brett

(Revelation Records)

CIRCLE STORM "Spirit" 7"

Whoa, this record kicks ass. Totally '88 style Cali. hardcore a la CHAIN. It should be noted that this was the CHAIN OF STRENGTH alter ego band, but when I saw them Alex was singing, Curtis was playing bass and Frosty was playing guitar, with Chris Bratton on drums. As far as I can tell the music was recorded back when and Curtis put the vocals to it recently, just in time for their reformation and imminent tour. We'll see what they have to offer. In the meantime, get this now. -Brett

(Ambassador Records)

C.R. 7"

Get this 7", it's unbelievable! Total youth crew meets West Coast fucking HC. Ten songs that will leave you wanting to see these legends live. -NW

(Reservoir Records, see ad)

CR 7" and Flexi

I've heard this compared to a lot of bands, not the least of which is INFEST, so I was kind of anxious to hear it and form my own opinions. INFEST they are not. Power Violence they are not. It's not bad, but it does seem to have some weird,

CRUCIFIX, playing fast punk/HC in a crusty style. Christ, their drummer just doesn't stop. Besides the Lp tracks, there are demo and a lot of live sets here. What a package. I must advise you to get this at all cost, it was worth the wait. -DK

(Grand Theft Audio, see ad)

TERVEET KADET "Hardcore Brutality" CD

To be totally honest, TK were one of those foreign bands I never paid much attention to. They were of interest at times because I was always interested in HC from Europe. The stuff presented here is the band's very early material, before they started playing the fast HC they were known for. It starts off a little slow, but midway on the CD, the speed kicks in. Regardless of what style they played, most songs were still a minute or less. If you are into old foreign HC or are a TERVEET KADET fan, get this. It has definitely historical value. -DK

(Grand Theft Audio, see ad)

CIVIL DISSIDENT "Menzie's Crack" Lp

I must say this is one of the best looking reissues I have seen in a long while. Ken from Prank records did a fantastic job putting this one together. CD were from Australia and existed in the early '80s. I wasn't too familiar with their stuff, only hearing them on a couple of comps. before. This stuff is really good old style political punk/HC. I love it. The material is culled from various releases and demos. For the collector, it's on clear/black/gray/white splatter vinyl. Check it out, definitely worth the admission price. -DK

(Prank Records)

ABANDONED "Los Angeles, Motherfucker!" CD

I always saw the "Killed By Faith" Lp in used bins but never bought it because it looked like a generic metal record. GTA put this on a CD with other early tracks by this forgotten LA band. They played music similar to other LA area bands from the early '80s, punky rock stuff, very solid. The singing is in a Darby Crash style. Fuck I really missed out by not buying that record. Get it and discover good music. -DK

(Grand Theft Audio, see ad)

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Record Reviews

HELLBENDER - "Footprint Of The American Chicken" LP/CD

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BLACK ARMY JACKET - "1996" CS
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SILENT MAJORITY - "Distant 2nd" 7-inch

FARKCUS AFFAIR - "Self-titled" 7-inch

52X/MILHOUSE - "Untitled" split 7-inch

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RESERVOIR



almost pop-punkish parts then some fast thrashy parts. But the bass is not distorted enough to be power violence in my book. -Brett

(Reservoir Records P.O. Box 790366 Middle Village, N.Y. 11379-0366)

DROP DEAD "Hostile" 7"

6 new songs for the crusties to go ape shit over. The songs are great, but the production lacks. There's no low end and Bob sounds like Bon Scott of AC/DC fame. Wow! I'm impressed not one songs about "the animals". The lyrics seem sincere, and intelligent, with even a touch of personal feelings thrown in! Hey Brian, hit that fucking snare, yer wimp!! Good luck finding this one! -NW

(Spiral Objective P.O. Box 126 Oaklands Park, S.AUSTRALIA 5046)

DOOM "Monarchy Zoo" 7"

Fucking new DOOM and it rocks the same as the old stuff. I guess they have a new vocalist or something, though I can't tell. Five new songs that keep the U.K. crust spirit alive for those of us who were never exposed to it. Great lyrics about consumerism, Napalm (yeah, it's generic, so what) and our shit system. A great record to complete your DOOM collection. -NW

(Vinyl Japan)

ENSIGN 7"

I really have been enjoying these guys live lately and the 7" does not disappoint. Slightly melodic hardcore that still packs a punch (although the punch is a bit harder live than on vinyl). I'll be interested to hear what comes out of these guys next. -Brett

(Indecision Records P.O. Box 5781 Huntington Beach, Ca 92615)

FALL SILENT "Strength To Suffer" CD/Lp

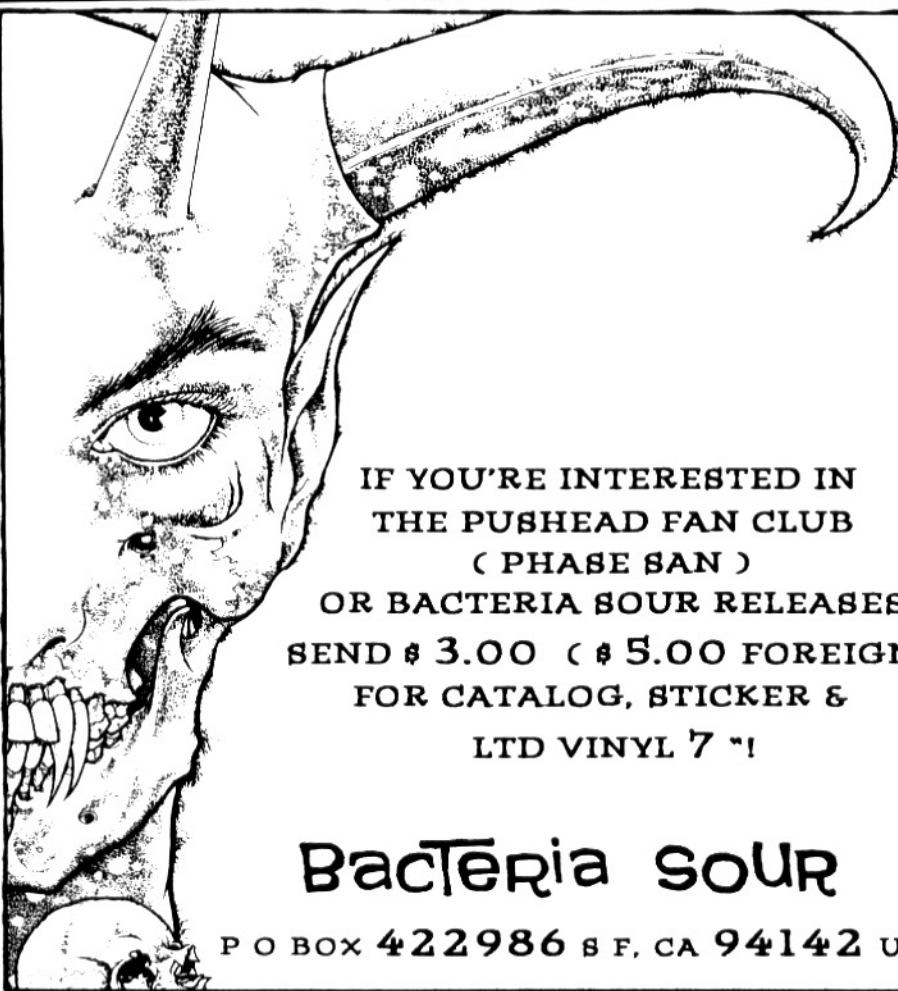
I love these guys to death, yet they get the worse reviews in just about every 'zine I've seen them reviewed in. Maybe it's 'cos they are so metal. This is some heavy fucking stuff, with an all-out guitar onslaught. Tons of harmonics keep this stuff interesting. Reno is where these S.E. warriors dwell, and they're lyrics are full of intelligence, questioning the scene that they come from. Great personal lyrics keep my neck nodding. The only song that sucks on here is a cover of Pat Benatar's "Heartbreaker" (Yuck!!!). Do yourself a favor and pick this shit up! -NW

(Revolutionary Power Tools)

FASTBREAK "Don't Stop Trying" 7"

Another classic from Connecticut (to go with the other two). These guys are one of my favorite bands to come out in the last couple of years and after a long wait this record does not disappoint. My only complaint (albeit a minor one) is the guitar sound, which is a little tinny. Six songs, five of which have the good old positive lyrics and an intro. 100 made on blue vinyl, buy it now or spend a long time trying to find it in a couple of years, after you realize how good it really is. -Brett

(Third Party Records 21 Nancy Lane Amhearst, NY 14228)



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454 BIG BLOCK 7"

Many have been raving about this band for a while now and I was all preparing myself for the worst. Actually, they are not too bad. 454 BB play that groovy, chunky modern HC thing quite well, keeping things under control and not getting stupid with the rhythm of the song structure. The good production helps. While I'm not totally hooked, I'm sure most of you readers will like this. -DK

(Big Wheel Recreation, see ad)

GOOD RIDDANCE/ILL REPUTE "It's Only Fun Till Someone Gets Hurt" 7"

Pretty run of the mill melodic, popish California stuff. I remember ILL REPUTE being better than this. -Brett

(It's Alive Records P.O. Box 6326 Oxnard Ca 93031-6326)

GUILTY BY ASSOCIATION Comp. Lp

Pretty decent sampler featuring IGNITE, REDEMPTION 87, COLLATERAL DAMAGE and 11 others. Nice insert and cover. Nothing too amazing by any of the bands though. -Brett

(Indecision Records P.O. Box 5781 Huntington Beach Ca 92615)

HIS HERO IS GONE 7"

Everyone's on these guys dicks right now because they do a good NEUROSIS impression. I'm sorry but if I want to hear this type of HC, I'll grab me an early NERUOSIS record and listen to the masters. I can't even bring myself to read the lyrics. Oh well, there's an ass for every seat I guess. -NW

(Prank Records P.O. Box 410892 S.F., CA 94141)

IGNITE "Past Our Means" CD

Some people love this band, others claim them to be nothing more than "retro". Well, I'm one of the ones who really like them and can honestly say that "Past Our Means" picks up right where "Call On My Brothers" left off. No progression or regression, just blasts of great melodic "O.C. County" inspired HC. Six songs to whet your whistle until another full length comes along. Being on Revelation will probably push this band into the stratosphere, so grab on while you can! -DK

(Revelation Records)

INFEST bootleg CD

Well, it finally happened, everything these forefathers (scene backstabbers) ever recorded on one disk. It's great for those who can't get the "Slave" 12". The packaging is not all up to par, with no lyric sheet, but it is INFEST and everyone who loves hard, fast music will want this. Almost 70 minutes worth of tunes, 28 songs (many are repeated though). -NW

I was just going to give this one a review, then Nate gave it one. So all I have to do is play off his. INFEST has been one of the most bootlegged bands (and with good reason, all of their records were made in quantities of 1,500 or less) but until now never have had a full "retrospective". It's not complete, the tracks from the "Bleagrrrraaagggghh!!!!" and "Fear Of Smell" comp. are missing though the live tracks from the split flexi are included instead. Sound quality is high, most of the records were done straight from the vinyl. There is some pops that would be normal

for an well-maintained eight year old piece of plastic. Everyone knows my feelings on this band so of course I'm going to tell you to buy this. The \$11 price tag is justified in my book. -DK

(No address)

INHUMAN "Demo 1996"

Very metallic sounding with a hint of newer Sick of it All and Leeway thrown in. This is far from the best attempt at this style I've heard but, it's also far from the worst. Not a bad effort, and the last song has a part that is "Stabbed in the Back" by Youth of Today with different lyrics. CZ

KILLING TIME "Unavoidable" 7"

One of my all time favorite bands are back after the Happy Hour debacle just to let us all know they can still write good hardcore songs. Still with the straight forward lyrics too. Their full length should be out soon, and it should be good. -Brett

(Blackout Records)

LOCALISM Comp Lp

Semi-decent 12" comp put out by It's Alive! Fanzine featuring songs by bands like STALAG (13), STRIFE, NO MOTIV and a bunch of other bands from the Oxnard area. Most bands are average Cali. poppy/punky stuff. Worth it to support that scene alone. -Brett

(It's Alive Records P.O. Box 6326 Oxnard, Ca 93031-6326)

MISFITS Coffin 4 CD Reissue

104 songs for \$50. Including the "Static Age" Lp, all in a neat black coffin with a lyric book, filled with cool photos and liner notes. It's all here, except "Walk Among Us", which is arguably their best stuff. Worth it, worth it, worth it. It's cool as hell. -Brett

(Caroline)

MONSTER X 7"

The thing I don't like the most about grind is the vocals. this is no exception. The music is really good though, as is the packaging. Even comes with a special grind/crust Ebullition logo. If I have to vote for the best band of this genre it's MONSTER X. -Brett

(Ebullition Records)

MURPHY'S LAW "Dedicated" CD

Everybody's favorite band are back with another album that does not disappoint. I've read mixed reviews for this album, but I'm here to say that if you like Back With a Bong and the first ML album chances are you'll like this. Not a lot of ska stuff like on the last album, but enough hardcore to keep you interested. -Brett

(Another Planet Records)

MUSHMOUTH "Look Ahead" demo

Metallic moshcore with severely screamed vocals. This is definitely a lot closer to heavy metal than to hardcore. There seems to be way too many bands playing this style and unfortunately they are all in the tri-state area. Chances are if you're into this style you already have this demo. CZ

(Mushmouth c/o Chris M. PO box 6871 Wyomissing, PA 19610)

NEGATIVE FX/LAST RIGHTS CD

I've been hearing about this thing supposedly coming out for years and, finally, here it is. The NEGATIVE FX Lp and the LAST RIGHTS demo. Personally I like LAST RIGHTS more than NFX, but fuck, they both make me want to go out and beat-up some innocent by-stander. Everyone should own this and worship it. -Brett

(Taang!)

PALE EXISTENCE/EXHUMED split 7"

Brutal guttural death, that I'm sure virtually none of you bone heads would like. Both bands play crushing grind that reeks of heaviness and long hair. Both bands are able to pull off two songs, so you have a total of 4 songs on a death metal 7", awesome. Both bands rule and have they're own sound, but I swing more towards the EXHUMED side, 'cos they play faster. If you like gorecore, pick this shit up. -NW

(625 P.O. Box 1239 Menlo Park, CA 94026)

RAIN ON THE PARADE The Body Bag e.p.

These guys from Pennsylvania are definitely one of my current favorites. All nine songs on this record kick ass in a straight forward manner which you will definitely like. The influences are many (all good, and too many to list) and the lyrics are straight forward. One of my top five of '96. 100 pressed on clear vinyl with a different cover. -Brett

(Contention Records 206 S. 13th St. Apt. 1402 Phila., Pa 19107)

RANCOR "I Won't Take Part" demo

Another decent '88 "youth crew" styled band vying for your attention. These guys are pretty good and are worthy of it. Should make a big splash when their record comes out. -DK

(\$3.00 to: P.O. Box 787 Trexlertown, PA 18107)

RECTIFY "How We Feel" 7"

Semi-decent hardcore out of Norway. The emphasis here is on heaviness, not speed or dance parts. Nothing too special. -Brett

(Crucial Response Kaiserfeld 98, 46047 Oberhausen Germany)

THE REPUBLIC OF FREEDOM FIGHTERS Lp

I always wonder who the hell thinks up these band names. Being this band was from Canada, just be glad it's not grind. Another one of those records which would fit right in with the Gravity/Ebullition scene. Nothing extraordinary, but nothing that bad either. -DK

(Mountain Records P.O. Box 1172 Huntington, NY 11743-0656)

SEEN' RED "Tour" CD

This is a compilation of all these guys present 7's Awesome fast, intelligent hardcore with a few hooks. These dudes are in their mid to late 30's and deserve people's respect. They started in the mid 80's as a noise band called LARM and evolved into one of Europe's best non secrets. The running time is 35 min, and there are only 500 in existence for all you collector scum! -NW

(Kall/Left Wing Visatterstraat 54/6532 CK Nijmegen/Netherlands)

SLAPSHOT "Olde Tyme Hardcore" CD

Nine songs taking a more traditional approach, which I like a lot. After the "Blast Furnace" debacle this is almost unthinkable, but I have the evidence right here. Complete with a cover of SSD's "Get It Away" and many hockey pictures, many from the pre-helmet era. And Choke is Choke again. Back on the right track. -Brett

(Lost & Found)

SPAZZ "La Revancha" CD

Most people either love or hate SPAZZ. Me, I love them, their brand of humor is something that this dried up scene of preaching to the converted about animal rights, etc... needs more of. This to me is some of their best stuff. The guitars are finally up in the mix, the 3 vocals mix well together with the spazztic speed core music. They even do a CRYPTIC \SLAUGHTER cover "M.A.D." which fucking rules. Great song titles like "Back pack Bon Fires", keep me laughing. The only problem I have with this is it's hard to read the lyrics, 'cos of the way it's laid out. Great stuff, for those with sense of humor. -NW

(Sound Pollution P.O. Box 17742 Covington, KY 41017)

SPAZZ/CHARLES BRONSON Split 7"

Semi-decent thrash/grind stuff from both bands. SPAZZ wil out in the end though. There's not much else I can say. -Brett

(Disgruntled Records 827 Somonauk Street Sycamore, IL 60178)

SPIRIT 7"

Well, I *think* the band is no more. If that's the case, it's sad because this could been their breakout record. Yes, it's that good. SPIRIT plays a good solid mix of late '80s youth crew HC and melody, the excellent production bringing it all to you very clearly. This shit cranks! Please buy this one, you'll not regret it at all. -DK

Unfortunately a posthumous release from a very underrated band. SPIRIT weren't around too long after the KURBJAW rearrangement, but in that time they wrote some pretty good songs with straight forward, per-sonal lyrics. I know there are a bunch of people around who appreciated this band and I hope after hearing this record there will be some more. -Brett

(Resurrection Records, see ad)

STRAIN Pushead 7"

Two slow and heavy songs, sounding a lot like UNDERTOW. Totally fucked-up packaging makes this a keeper. -Brett

(Bacteria Sour)

TEN YARD FIGHT "Hardcore Pride" 7"

For those who don't know, this is really the "lost" YOUTH OF TODAY 7". It was recorded between "Break Down..." and "We're Not In This Alone"... Just kidding! Wow! I have to admit that seeing this band live really never gave me the chills (I think that's because everytime I saw them the sound was horrible) though on vinyl they kick. The YOUTH OF

TODAY comparisons are not unwarranted. If you have been getting into the '88 revival that has been going on, you will absolutely love this band. And I must say the layout and cover are fantastic. A good bet. -DK

Another strong throw back to the good old days when hardcore was actually hard, and fast. Not as many football metaphors or clips from "Rudy" as the demo, but I think anyone who likes the demo will definitely put it aside for the better production and more advanced song structures featured here. And I would be remiss if I didn't mention how excellent the layout looks. All art students please note: things don't have to have fancy fonts and blurry pictures to be good. Keep it simple. -Brett

(Big Wheel Recreation, see ad)

THREE STUDIES FOR A CRUCIFIXION /COLEMAN split Lp

It's really hard to be objective with bands like these anymore. Both sound like they worshipped RORSCHACH at an early age and try to emulate them badly. This sadly bottom of the barrel material. -DK

(Mountain Records P.O. Box 1172 Huntington, NY 11743-0656)

TRIAL "Through the Darkest Days" 7"

These guys sound a lot like UNDERTOW. Really serious, and heavy-handed lyrics with song explanations, just in case. -Brett

(Crimeth Inc. Records 2695 Rangewood Drive Atlanta, Ga 30345)

TURMOIL "Evolution Of Lies" 7"

2 scary death metal type songs with the usual screamed vocals. Really heavy and scary. -Brett

(Treadwater P.O. Box 654 Buffalo, N.Y. 14207-0654)

VISION "One and the Same" 7"

Four new songs from New Jersey's favorite sons who have reformed with a new second guitarist and bass player. These songs are a bit more poppish than their previous efforts, although they always had that melodic touch. Just a bit sub-par, in my opinion. -Brett

(CI Records 739 Minor St. Lancaster Pa 17603)

Record Reviews
Record Reviews
Record Reviews
Record Reviews
Record Reviews
Record Reviews

FLOORPUNCH

DIVISION ONE CHAMPS

SIX SONG 7" e.p.

FLOORPUNCH have all five starters returning from last year's Goal Line Stand. A solid ground attack, a punishing defense and excellent special teams have these guys ranked Number One in both the AP and the Coach's poll. Look for the crew to be in a major bowl game come New Year's Day.

Send \$3.00 in well hidden cash (U.S. funds only) or a \$3.50 M.O. (NO Checks Please) made payable to Brett Beach. Add \$1.50 for foreign orders. 97a "Better Off Dead" 7" is now back in stock!

IN MY BLOOD RECORDS

52 Spring Street, Red Bank, New Jersey 07701

Well, we had this EARTH CRISIS interview all ready to go, but lost it. So I guess you'll have to settle for this instead. I know, I know...It's not much of an interview but Fred Hammer sent me this thing close to two years ago and we have been meaning to print it a while now. BLAST were always a pretty cool band, not excellent but very cool. I think this was done a short time before the BLACKOUT 7" came out. Hope you enjoy... Dave K.

Fred: So, what's the scoop with BLAST!?

Mike: Basically, were on a groove we always wanted to be on. We still wanna create the manic monster that we've never been able to create. I think were in line now for doing that. We feeler greater than we've ever felt as far as a band

Fred: Are you gonna play any of your old songs?

Mike: Probably so. We wanna do our new trip which is basically the same thing, but as a 3 piece. But for now were kind of groovin on our new songs. We have a 3 song demo out right now, we just gotta label ourselves, uh... (extreme laughter).

Fred: Are you gonna sell the demo?

Mike: It's just for shopping around, getting some airplay. To get people to check it out.

Fred: Do you still talk to Greg Ginn? I notice he really doesn't push the BLAST! records, T-shirts, etc. I know people still buy that stuff.

Mike: That's a very, very strange thing. We'll go visit him and he will be the nicest guy to us ever. But yet I notice the same thing and we really don't talk about it...we really don't care. Greg Ginn kind of mislead the world, and just what he's calling himself...Dick.

Fred: I agree.

Mike: Fuck him. We're glad to get out of that whole thing

Fred: Do you still get royalties or anything?

Mike: Uh, late ones, yeah.

Fred: How long have you guys been playing since you have re-formed?

Mike: Here's the funny thing... We started in 1983 and we went through our problems and got hooked up on SST when they took a shit and that kinda fucked us over. People in the band were leaving and we had problems, went through some bass players, the whole scenario. Literally me and Bill never stopped playing...we've been trying our hardest to get it going to where it is right now. We have played shows occasionally with different line-ups, to try to find what we want to do. It's been a year now that we are happy.

Fred: How are you gonna react when people yell old BLAST! songs, heckle you, etc.?

Mike: I don't think we'll ever get away from it, but at the same time we really don't mind.

Fred: What happened to Clifford?

Bill: We were gonna try out singers after Cliff left and it didn't work out. Then Mike decided he could sing and before you know it he was writing the coolest lyrics and

SOMETHING BEYOND

(Music: M. Neider
Words: C. Dinsmore)

Something beyond what you might come to expect
A feeling it stands above all of the rest
It gets inside your mind
And leaves you wondering why
You want to explode when you feel the power take hold
It's no lie when it's coming from inside
No lie when it's coming from the heart
There's a voice that screams inside of me
Screaming for music to set me free!
There's a fire that burns inside of me
Burning for music to set me free!
It's something beyond, a feeling beyond
So far beyond something beyond
I want you to see how I feel I want you to feel it
Expression helps me find the doors that lead to my mind
Expression helps me find the doors that lead to my mind
It's no lie! This is coming from inside
No lie! This is coming from the heart
There's a voice that screams inside of me
Screaming for music to set me free!
There's a fire that burns inside of me
Burning for music to set me free!
It's something beyond
I wish you could see how I feel
I wish you could feel it too!



TOMORROW

(Music: M. Neider
Words: C. Dinsmore)

I woke up last night, it was something inside
I decided I couldn't take this madness in stride
This world — insanity!
Fate holds a gun on tomorrow and me
Time keeps moving, there's no turning back
Oh God, I just don't know
I want to know what you feel inside
I want to know what you feel inside
I want to know what you feel inside
I want to know what you feel inside
Tomorrow racing by, a certain thought fell
deep inside of me — that music just might be the key
Tell me that you'll try!
You told me you'd try to save this world
Don't turn your back on me
Time keeps moving, there's no turning back
Tell me why!
Why do I take these things so seriously?
Is this some unrealistic dream?
Or music, could it be the key?
You told me you'd try!
But you're afraid to try to save this world
But now, you've turned your back on me!
Time keeps moving!
I want to know what you feel inside
I want to know what you feel inside
I want to know what you feel inside
I still want to know what you feel

singing so cool, that's when we figured "boom, 3 piece!", that's how it's gonna be. We put more time into our music than we used to.

Mike: It's been pretty much me and Bill from the beginning trying to survive. With all the different members dropping out, coming and going. It's been so frustrating that we've never been able to think like we have now. That's as far as the music end of it.

Fred: I noticed from day one that you really never got involved with the so-called "politics" of the scene.

Bill: We still have that same thought and were pretty used to getting battered. We've always gotten a bad rep that's false. So we just learn to deal with it. Personally, we don't give a shit as to what people say about us. People dig us, righteous. If not, oh well.

Fred: You guys played Oxnard a hell of a lot.

Mike: Oxnard has been great to us in the past. Some really fun shows.

Fred: Did you ever play the East Coast?

Mike: We've had three U.S. tours. Each one was with a different line-up again. It's just one of those frustrating things to where at the end of the tour you know someone is gonna be leaving, so we've never been able to move on and go do what we want to do.

Fred: How many shows have you played as a three piece?

Bill: I dunno, probably 20.

Fred: I heard you guys went metal?

Bill: Huh?

Fred: No, I'm serious!

Bill: Rumors that go around (laughter).

Mike: Perfect!

Bill: Actually, we're not limiting ourselves to anything.

Mike: We were pretty lumped as being a punk/hardcore band. I dunno, we never looked at it totally like that... And now we definitely don't look at it like that. I just thought I'd thrown that in there.

Fred: Do you guys work, hang out...Or what?

Mike: I work at Santa Cruz skateboards, Bill paints...Dave builds scaffolding. He's a crazy man who walks on the moon. Other than that we play. The whole goal for ourselves is to just play...just play.

Fred: Anything to add?

Mike: We will be around and you'll know it. As soon as we get our shit together.

Bill: The creature ride awakes.

BLAST!

BLAST!

BEYOND POSSESSIONS

STARTS AT 6:00 p.m. (CONCERT 4)

MELVINS

ALL AGES!

ALL AT:
CRESCENT BALLROOM
1302 S. FAWCETT

Saturday
NOV 29th

\$7.00
ADVANCE

\$9.00
AT THE
DOOR

TICKETS
AVAILABLE AT
FALLOUT,
CELLPHANE,
SQUAD, TO ME,
TRAVELLERS
AND YOUR
LOCAL
TICKETMASTER
OUTLETS.

FALSE LIBERTY



OUR EXPLANATION

THE BLAME FOR THE PROBLEMS YOU CAN'T ACCEPT CHANGE
BUT WE DON'T WANT TO CHANGE IN THE FIRST
PLACE. IT'S THE ONLY WAY WE CAN BE PROBLEMS
TO LEAVE US THOUGHTS AND OUR PROBLEMS
UNCHANGED. UNCHANGED. UNCHANGED. UNCHANGED.
YOU DON'T WANT TO CHANGE. YOU DON'T WANT TO
CHANGE. YOU DON'T WANT TO CHANGE. YOU DON'T
WANT TO CHANGE. YOU DON'T WANT TO CHANGE.
WITH THE PROBLEMS YOU CAN'T ACCEPT CHANGE.

IF YOU DON'T WANT TO CHANGE, YOU DON'T WANT TO
CHANGE. YOU DON'T WANT TO CHANGE. YOU DON'T
WANT TO CHANGE. YOU DON'T WANT TO CHANGE.
YOU DON'T WANT TO CHANGE. YOU DON'T WANT TO
CHANGE. YOU DON'T WANT TO CHANGE. YOU DON'T
WANT TO CHANGE. YOU DON'T WANT TO CHANGE.

NO! NO!
(REPEAT "OUR EXPLANATION")
(REPEAT "OUR EXPLANATION")
NO! NO!

TIME TO THINK

WHEN WILL WE THINK? WHEN WILL WE THINK?
WHEN WILL WE THINK? WHEN WILL WE THINK?
WHEN WILL WE THINK? WHEN WILL WE THINK?
WHEN WILL WE THINK? WHEN WILL WE THINK?
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WHEN WILL WE THINK? WHEN WILL WE THINK?
WHEN WILL WE THINK? WHEN WILL WE THINK?

BREAK IT DOWN

I NEED IT AND I NEED IT
AND I NEED IT TO WHAT YOU SAY
I NEED IT TO WHAT YOU SAY
I NEED IT TO WHAT YOU SAY
I NEED IT TO WHAT YOU SAY
I NEED IT TO WHAT YOU SAY
I NEED IT TO WHAT YOU SAY

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I NEED IT TO WHAT YOU SAY
I NEED IT TO WHAT YOU SAY

FUCKIN' WITH MY HEAD

WHEN I WAKE UP, I WAKE UP
A FEELING IN MY HEAD
A FEELING IN MY HEAD
A FEELING IN MY HEAD
A FEELING IN MY HEAD
A FEELING IN MY HEAD
A FEELING IN MY HEAD

A FEELING IN MY HEAD
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A FEELING IN MY HEAD
A FEELING IN MY HEAD

IT'S IN MY BLOOD!

(Music: M. Neider
Words: C. Dinsmore)

I look out at this world and I can't ignore what I see —
It's in my blood — it's in my blood, it's in my blood.
It's in my blood —
I try to turn my back to the world, but
I can't close my eyes!
It's in my blood — to try to keep some strand-of-hope-alive!
To hope — this hopeless race — might only survive
Gross transformation, a burning sensation sets my soul on fire
The thought that we might be the last
can shatter all desire
But, strangely motivation breeds
within the depths of sorrow
I feel this need to stand before you
screaming for tomorrow
Something strange — this drive, I just
can't explain — a feeling inside, won't let
me stand aside and watch — just watch this world die!
Survival in my blood, I feel it in my blood
Survival in my blood
These times are strange!
Transition — change
leaves falling, fate calling
Time to react! Don't accept the fact that we're gonna die!
Look me in the eye, and tell me sincerely
that you don't care!
Time to react! Or, accept the fact that you're gonna die!
Lock up your house, board up your windows,
Preparing for — preparing for the coming storm!
There's a storm coming!
Well — me, it's in my blood — to make you see
we hold the knife — to cut the rope —
we're hanging from, this threat is self created,
we created this threat!
Made with the mind, we can survive!
Will we survive?
It's in my blood! It's in my BLOOD!!

SUNDAY JULY 9th...

BLAST!
INSTED

WIND
OF
CHANGE

At
CBGB
315 Bowery NYC

\$5.00
16 & Over

3 pm

Photos by: Fred Hammer

BLAST!

INFEST

Fucking INFEST. First time I heard this band was at John Hiltz's back in '88. I think he just took a chance on a new record (which had the worst distribution) and it paid off. Everyone I know wanted a copy of this amazing slab of vinyl. Little did we know it was already hard as hell to get. Little did we know that they would never tour. Little did we know they were horrible with their mail. I did this interview through the mail and waited a few weeks for a response. On a day I took off from work to finish IN MEMORY OF..., I looked out my parent's window and saw the mailman bringing in a package with my name in big black letters on it. Inside was the Lp which was near impossible to get and the interview. The interview wasn't very long, it didn't matter. I had an interview with INFEST. If you are ever fucking lucky enough to come across one of their records (original or bootleg) pick it up. You will not be sorry... David K.

HW: Well, since we don't know, when did all this start? Dates, times, places. Original line-up or has there been membership changes?

Matt: Around September of '86, we started jamming together with Dave on bass, Joe on vocals, Chris on drums and me on guitar. We had a second guitarist, Rob, who played with us the first year then dropped out after we did our demo.

HW: It's pretty apparent that you're into the straight-edge thing, but, it seems you put more effort into your sound and image ex. your record covers and lyrics, than most bands these days. Do you feel you stand out above some of the typical/generic SxE bands like Breakaway, Insted, Hard Stance, Chain Of Strength, etc...?

M: Well, we play faster and don't do gymnastics and pose when we play live. I think HARD STANCE rips it up and CHAIN OF STRENGTH are cool, but INSTED and BREAKAWAY are pretty cheesy. It seems most HC bands are going for a polished sound and package. We are really not into that.

HW: Do you think that people just write you off as just another straight-edge band?

M: I hope not, because we are not a "straight-edge" band. We're into hardcore, not straight-edge. Everything always has to be to extreme, which is kinda silly.

HW: Do you listen to old DRI? Because it really comes across in your sound.

M: I used to like DRI a long time ago, but we're definitely not influenced by them.

HW: How did you get everything together so fast, like the 7" and 12"? How did you hook up with a Swiss label?

M: It actually went slow. We were planning to do a 14 song 7", but I ended up trading our demo to Erich and Thomas of Mega-Wimp Fanzine in Switzerland. They really liked us and offered to do a 7" for us. So we recorded 18 songs, 10 for our 7" and 8 for them to press up. Later on, they offered to do a 12", so we put 10 of the songs on our 7" as a US pressing and all 18 on their 12" as a European press. Erich and Thomas are the coolest guys you'd ever want to know. They came out here in December and stayed a week. Cool people.

HW: What are the pressings of both the 7" and 12"?

M: The 7" is: 1000 black and 100 clear. Our 12" on "Off The Disk" is: 100 amber, 100 pink, 800 black. The colored vinyl came with posters. There might be a second press of the 12" of 500 on multi-colored vinyl, but we are not sure yet. The 12" & 7" are both sold out.

HW: It's good that you are doing things independently. What do you think about the bigger labels moving in on the hardcore bands and how do you feel about the bands that join up with these labels?



NO REASON TO BELIEVE
FOR AN ANSWER OFFSPRING INFEST FREE W.I.J.
 GRANGE HALL 2162 DARBYS ST. SAN BERNARDINO info(714)885-2516
 NO DRUNK FREAKS \$3.60pm SAT. 2

PH/C
 pissed happy children
INFEST
 924 GILMAN ST. 2-10-89

CRAFT PRODUCTIONS presents
INSTED
NO FOR AN ANSWER
Visual Deconstruction
 Point Of Conception
 MASS CONFUSION
 sat. feb. 4th
 HARD CORE HOLOCAUST 89

CIRCLE ONE
INFEST
 GLITNEY
 CONFRONTATION
 AUG. 31
 8:00pm

M: I think it sucks!! Some bands say they do it for the "wider" audience; bullshit! It's a copout for more money and laziness. it's sad but true. Keep the hard in the core.

HW: What really bothers you in life?

M: Racism, sexism, violence, greed, poverty and stupidity really bugs me. It should bother everybody, but unfortunately it doesn't.

HW: What is your favorite hardcore record? What is your favorite non-hardcore record?

M: My favorite hardcore record is the NEGATIVE APPROACH 7". BLACK SABBATH's first Lp is my favorite non-hardcore record.

HW: How important is the political side of INFEST? The anti-sexist side?

M: Pretty important. We're just not into the jock thing.

HW: Previous bands?

M: Our first band was F.Y.I. in like '83 with Chris-drums, Dave-vocals, Rob-guitar and me on bass. Kinda sounded like S.O.A. That lasted about six months. Then O.Y.M. with Rob-vocals, Chris-drums, me on bass and these two other goofs. That was like in '84 and lasted two years, just plain HC. Dave and I played in DEATHDOSE in '85-'86. Sick demented thrash type stuff. Then both bands broke up and we started this band.

HW: I've been told that one of you guys is starting a label. Is that true? If so, what band(s) will be on it?

M: Dave and I are going to put out a couple of bands for fun. The clear vinyl we put out was the 1st release and the second is a CONFRONTATION Ep still available for \$3.00. The third will be our second 7", out in August/Sept. Then hopefully a comp. 7" and my friends' band who don't even have a name yet, but, they rip it up! Full on DIY! Our label's name is called DRAW BLANK!

HW: Why aren't you guys lumberjacks!?!

M: That is what we were first going to call our label. Plus, we're bigger than your average band.

HW: How did you get the name for "Fetch The Pilers"?

M: it's an inside joke from a long time ago.

HW: Do you plan on touring anytime soon?

M: We'd like to play NJ, PA, NY and CT, but it's too hard to say when.

HW: Which scene do you think is producing the best bands these days and why?

M: There's a lot of good bands in Calif. England has a raging scene. Japan rages. East Coast has some cool bands. The scene in Europe seems to be less of a fashion show and image oriented like the US.

HW: If only one hardcore band of your choice could be resurrected, who would it be and why?

M: SIEGE! They were brutal, fucking raging.

HW: Do you think the world is doomed and why?

M: Sometimes I do, but I'd like to think that we will survive; but with the ozone thinning, over-population, fanatical countries and pollution, it's hard to be optimistic.

HW: Any future releases in the works?

M: Our new 7" should be out in August. We will be on a New Beginning 6 band, 3 7" compilation in Sept. We just released a PHC/INFEST split live flexi on Slap A Ham Records run by Chris Dodge of STIKKY.

HW: Anything else you wish to enlighten us with?

M: Yes, do what you want, fuck the flocks, work out, fall in love and be happy.

HW: What would you say if I told you a bunch of us guys out here are praying we hit the lottery so we could fly you out here for one show?

M: That's rad. You guys rule!!

INFEST

INSTED
NO FOR AN ANSWER
INFEST
Visual Deconstruction
 Point Of Conception
 MASS CONFUSION
 sat. feb. 4th
 info(714) 236-8376

AGNOSTIC FRONT
 sat. feb. 27
 6:00pm
 \$7.00
NO FOR AN ANSWER
 ACTIVE REFUSE
 REASON TO BELIEVE
 OFFSPRING INFEST
 FREE W.I.J.

salect8 6pm \$5.00
ISOCRACY V.D
PHCINFEST
SOCIETY GONE MAD
ONCE AND FOR ALL
 THE TOBERMAN HALL
HARDCORE

INFEST
 BULIMIA
 EXOCET
 SATURDAY JULY 29th 7:00pm
 AMERICAN LEGION POST 11300 BENDIC BLVD. STANTON
 CHRIST ON A CROSS
 SUBV
 HAYW
 CHRIST ON A CROSS



INFEST

From what I understand, the same people who put out the original 12" are repressing another 1,500 soon...



INSTED

INFEST

NO FOR AN ANSWER

VISUAL DISCRIMINATION

POINT OF CONCEPTION

all ages

feb.4

7:00p.m

FATHERAL ORDER OF THE EAGLES
9756 GARDENGROVE BLVD.
* INFO: (714)236 0376



Also, there has been rumors of an INFEST reunion...



HARD STANCE

INFEST

WALK PROUD

sat. dec.26

HALL-O-SOUND

four bucks!

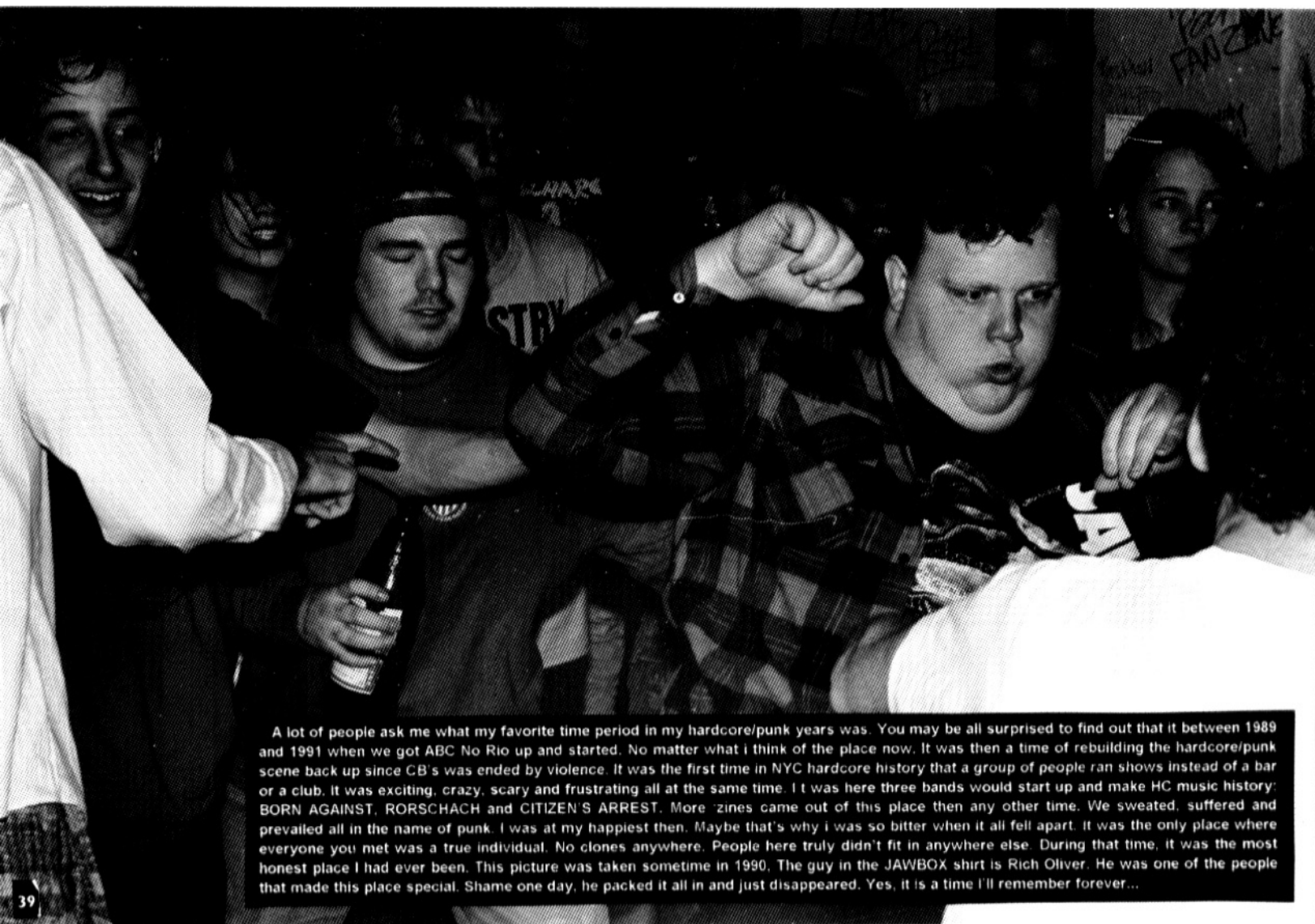
7pm

In Memory Of...

looking back on some good years by Koenig

I gave a lot of years of my life to this thing we call punk rock or hardcore. Why? Why did I follow the path I did instead of doing the "normal" things others did. Why did I make all those sacrifices? The more I think about it the more I can't find an answer. I'm really glad that I grew up where I did and was able to do the things I wanted to do on my own without help from others. I'm very fortunate that I lived near NYC so that I was able to experience all the shit that I would. The music, the culture, the way of life. It opened a whole new world to me. Helped me grow into the person I am now. If I didn't have this experience, I know I would have probably just turned into some loser with no meaning in life except to vegetate. Instead I was able to get out and be somebody. Do something with my life. Hardcore was that catalyst, the thing that inspired me. I could on for pages how it helped me deal with life and give me perspective on things. I was "straight-edge", non-religious, anti-war, etc

before I got into hardcore but it definitely helped me strengthen those ideas. It's been a long time since my first "show" and though the years I learned a lot and grown up. Even though I didn't travel the world, I think I've seen a lot in the past few years. Many would have traded places with me at any time to see some of the stuff I did. Many good (and bad) bands, lots of colorful people, friends and acquaintances, fanzines...I experienced it, I lived and breathed it. Thankfully, even though I don't feel that things will ever be the same I know that I will always have these memories to look back on. I am glad I did it and don't have too many regrets. As I move on in life I'm content with the knowledge that I lived it correctly and did things my own way. It made me better and stronger. Any time I play an old hardcore song I like, I feel I can take on the world. That will never change, even if I'm not involved with hardcore directly again...*In Memory Of...David K.*



A lot of people ask me what my favorite time period in my hardcore/punk years was. You may be all surprised to find out that it between 1989 and 1991 when we got ABC No Rio up and started. No matter what I think of the place now. It was then a time of rebuilding the hardcore/punk scene back up since CB's was ended by violence. It was the first time in NYC hardcore history that a group of people ran shows instead of a bar or a club. It was exciting, crazy, scary and frustrating all at the same time. I t was here three bands would start up and make HC music history: BORN AGAINST, RORSCHACH and CITIZEN'S ARREST. More zines came out of this place then any other time. We sweated, suffered and prevailed all in the name of punk. I was at my happiest then. Maybe that's why I was so bitter when it all fell apart. It was the only place where everyone you met was a true individual. No clones anywhere. People here truly didn't fit in anywhere else. During that time, it was the most honest place I had ever been. This picture was taken sometime in 1990. The guy in the JAWBOX shirt is Rich Oliver. He was one of the people that made this place special. Shame one day, he packed it all in and just disappeared. Yes, it is a time I'll remember forever...

In Memory Of... In Memory Of... In Memory Of...

The Beginning



This is where it all began for me in NYC. January 16th 1986 was the first time I ever went to CBGB's. I already went to a few shows in NJ and saw BLACK FLAG in 1984, but never went to CB's yet. In all honesty, I had many opportunities previously though I was afraid to. Heard too many stories about the place. Anyway, it was a benefit for the Alternative Press And Radio Council of NY. They were a group of fanzine and radio people who got together to trade ideas and expose a lot of the bullshit that went on in the larger clubs. They eventually went on to target Chris Williamson and his Rock Hotel shows. I should say "we" because I eventually joined up. It turned out to be a failure in the long run because the group consisted of a bunch of older punks who wanted to keep things the way they were. The younger kids coming up couldn't relate. It became an elitist bunch. I thankfully got out. Back to the show, many bands played, mostly smaller NY and NJ bands, the best being STISISM and 76% UNCERTAIN. Even though I was having a good time, I was frightened to death. I thought I was going to get killed! Well, I survived and started my three year every weekend in N.Y.C. run. CBGB's will always have a special place in my heart, even though the place was a falling apart dump. I have a billion memories of this club...the smell, the look, Karen Krystal working the door and harassing kids for ID. Every time I go back there, I get a serious case of *deja vu*.

Man, sometimes I forget how good NAUSEA were early in their history. This picture was taken at their first show.. It was when Neil was one of the vocalists. NAUSEA were one of the first bands to attract both punks and skinheads, which there had been a separation of in a while before hand. They even covered "Real Enemy" by the BUSINESS!. After a year though Neil left, Amy sang solo for a while (which I still think was when they were at their best) and then Al from MISERY stepped in to fill Neil's shoes and it was all downhill from there. Try to find their early demos and comp tracks, because the album which came out in 1990 sucks bad! *Fallout Of Our Being: "Destitute populations/Diseased minds/Censored opinions/ Dwelling on time/Are people really blind or just absent of their minds/A continuous pattern towards the fallout of our very being/And when at war/soldiers kill solders/It's man killing mankind/I ask you why, why must life go to so much waste?"*



I can't believe it's been ten years since I first saw URGENT FURY. If you asked me in 1986 what my favorite punk band was I would have told you, "URGENT FURY". I really looked up to Abe Rodriguez (the guy on guitar, picture at left), his lyrics really spoke the truth in my mind. They were by no means conventional musically, I can't never come up with who they might sound like. They were punk, period. The funny about them, they would take literally a half hour to tune everything, just to have to do it again after the first song. It used to be a running joke with them. Here they are playing at Tin Pan Alley, a small revolutionary bar in Times Square. They played a lot of their shows there since the place sort of fit their music. Guess you had to be there...Abe's now a famous author, with book signings and everything, i would have ever guessed that would happen. *Just A Cog In A Corporate World: "Rise and shine and you get no sleep/thinking of having been herded like sheep/stuck behind a metallic desk/grinding out existence and you get no rest/oh the lament of the working class..."* (edit)

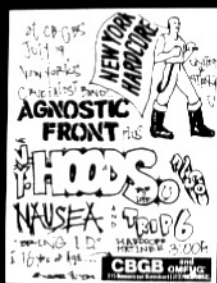
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I never understood why the FALSE PROPHETS never really took off. I always thought they were the classic punk band. Maybe people were turned off by the live show, which was pure performance art. Their songs ranged from straight forward thrash to weird experimental pieces. I guess most people couldn't figure them out. Even though I haven't listened to them in years, I'll always remember the fun time at their shows and what cool people they were. The picture on the right was taken New Years' Eve 1986 at some place on Avenue B. I'll never go to NYC on New Years ever again... *The 7 Deadly Sins: "In the beginning man created god/He thought the cosmic image looked pretty odd/We need something for all of us to see/I think I'll make divineness look exactly like me..."* (edit)



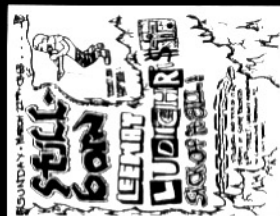
"She's sounds like she's Joan Baez!", "They are a bunch of hippies! How can you like them!" I was always known for liking different styles of tunes, so A.P.P.L.E. fit right in with my eclectic tastes. Punk rock played in a "melodic" way with some bite, A.P.P.L.E. were great. Sure, they were a little hippish, but who cares, they wrote good songs and Jae had a great voice. I'm really glad all their stuff is on CD now so that the '90s crowd can check them out. They had a sense of humor too. Once at a Halloween show, they all dressed up in various religious outfits. I just can't believe how people really hated them... *Rape Our Mother: "What we lose, we lose, we lose/What we lose we fail to gain/By our mistakes we fail to learn/By our mistakes we'll surely burn/Subjugate the Earth/Rape our mother/Underestimate its worth/Watch it smother/What we lose, we lose, we lose/What we lose, extinct is forever/The world revolves on a profit margin/The pillage of a planet to create such a bargain..."* (edit)

I really don't know why I put SNFU here...I used to like them a lot but now I find them a little boring. Oh well. Chi Pig was well known for his really high jumping skills. Here at CB's in '86, he couldn't do it because the ceiling is low, but at the Ritz...Wow! *She's Not On The Menu: "Who is that new waitress? He wants her on his plate/Every time he sees her, he just has to masterbate/He wants her luscious breasts, On the end of his fork/But all this menu offers, is chicken, beef and pork..."* (edit)



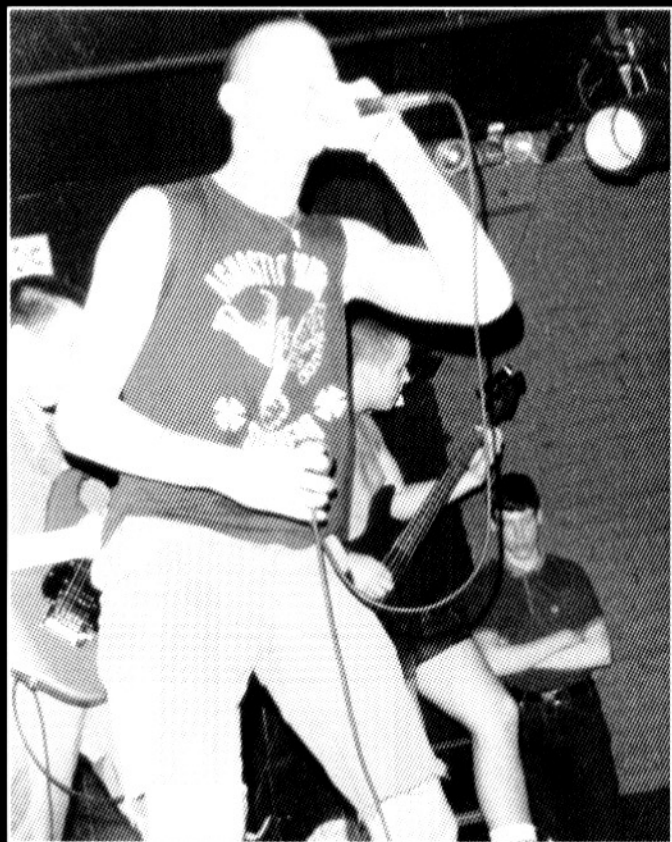


I must say That I'm one lucky bastard to have seen RAW POWER in their prime. This photo was taken on their 2nd U.S. tour in 1986. They were one of the most energetic bands I ever saw. Hunt down some of their music, you will not be disappointed by this classic thrash band. *You Are The Victim: "Fascism, Nazism, Power, Capitalism/You've got no rights/You've got no rights/Because you are...You are the victim/You are the victim!!"*



The Rise Of The New York City Hardcore Scene

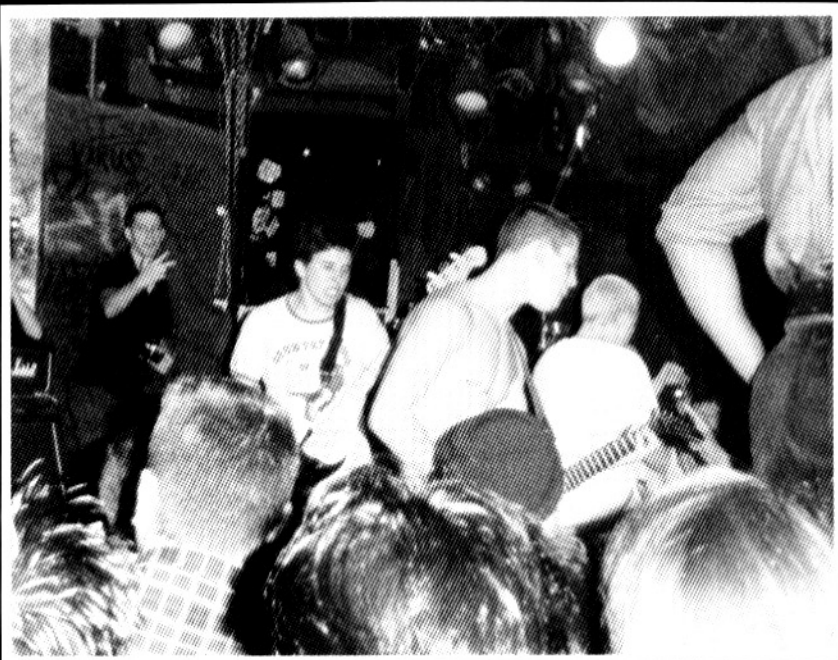
One of the first NY bands I really got into was TOKEN ENTRY. Some about them really clicked with me. They were sort of a hardcore band but had some metal/rock influences. They were pretty original for their time. Sadly, they never really captured their live energy in the studio. "From Beneath The Streets" is lackluster and flat. Get you hands on some live tapes. *The Edge: "As I travel far and wide/All the people that i meet/Some are very kind to me/While other look to defeat/But the ones that I'm thankful for/Are the ones who did me wrong/They taught me a important lesson/On how to get along/You have to work to get along in life/cause nothing comes for free..."* (edit)



"Dave, there is these guys that go to Fordam U. that have a band. I said I'd try to hook them up.", my friend Sammy said one afternoon in early '87. "What do they sound like?" BREAKDOWN were the band that started that whole chunka-chunka modern HC mosh sound. Countless bands try so hard to play this style but fail. I was good friends with everybody in the band and hung out with them a lot. The demise was inevitable and soon Jeff was left stranded when the rest of the band formed RAW DEAL with deposed TOKEN ENTRY singer Tony. Jeff got another line-up together, and another, and yet another...but for two years it was great! The pix was taken at the Pyramid Club. *Vengeance: "You fucked with my friend/So now you got to pay/Gonna knock some sense into you/I guess violence is the only way/You fucked with my friend/So now it's your turn/get all that you deserve/Some people never learn/Gonna cut you down any way I can/ You fucked with my friend to prove that you're a man/You'd better change you're ways and quick/All you are is a fucking dick"*

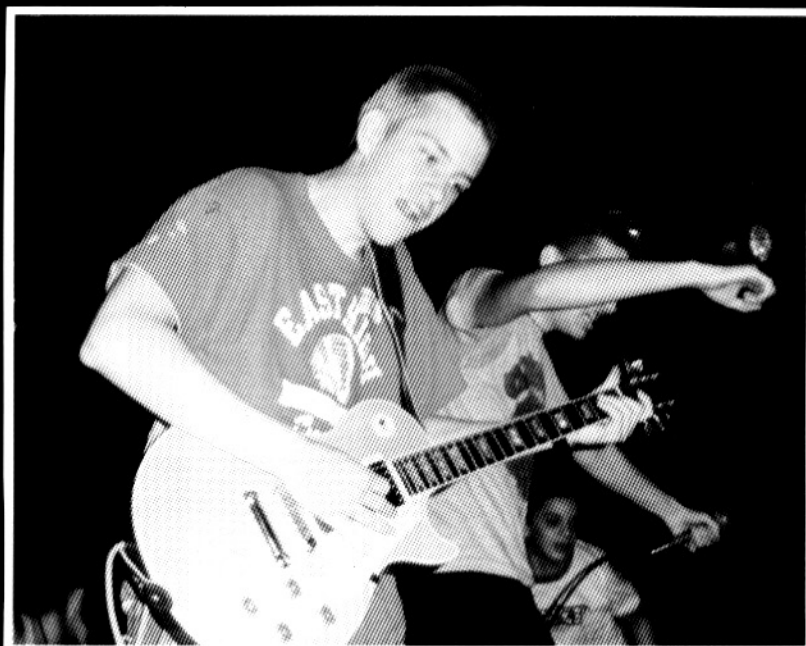
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STRAIGHT AHEAD was one of the best hardcore bands ever and Tommy Carroll was one of the most interesting people I met during my CBGB years. The first time I saw them was in June of '86 and was hooked. Fast and furious, Tommy and Co. just kicked. There will never again be a band like them. A true original. *Breakaway*: "When things turn on me/Can't take no more/Find away out, breakaway/Free to find true prosperity/Search for it now/'Cause in time we all pay/At first I didn't even care/When will it be okay/Second I couldn't decide/Hold back or explode/It's easy to say nothing/To sit in a corner and keep your mouth shut/Put in your place/You think you'll get your way/Now, gotta breakaway/Get ready, hold steady/You think, you'll get your way/ Breakthrough, breakfree..." (edit)



I think I said enough about these screwballs, YOUTH OF TODAY, but I guess they have to be represented. Richie from UNDERDOG played second guitar for a bit and here was the only time he played with YOT at CBGB's. Call me crazy but I think "We're Not In This Alone" is YOUTH OF TODAY's best record. The love/hate relationship continues all these years later... *Wake Up And Live*: "Wake up and live your life/See what there is to see/I won't sit around all day/'Cause life means more to me/So many kids content/To sleep their lives away/But I'm going to try/To make the most out of this day/ It takes some motivation/It takes some love of life/Why sit complacent/And let life pass you by?/Boredom is a choice/I choose not to make/Unlock that door, strive for more/There's a better path to take/ Wake Up and Live...breathe every breath...until my death...so much to do...all of you...C'mon, OPEN YOUR EYES!!!!"

The last time I saw Jules was at my house in 1989. Billy (Side By Side bass player) and him were buying some Battletech game material off me. Out of all the people I met during those years, Jules was one of the nicest guys. He never played the games the others did. I really don't know what ever happened to him but I'm sure he's doing OK... *The Time Is Now*: "No one can tell you what to do/To yourself you must be true/Don't waste your time on foolish pride/Just follow what you have inside/A life's not something/to be bought or sold/It's not too late to take control/Don't waste your time wondering how/Just do it/'Cause the time is now/Stand up now/Use your voice/Before you don't/Have any choice/Never too young/Never too old/To stand hard/And take control/Of your life/The time is now/To take control/Of your life"



In Memory Of... In Memory Of... In Memory Of... In Memory Of... In Memory Of... In Memory Of... In Memory Of...



SLAPSHOT came to NYC so often that it would be dumb not to include them here. I'm pretty sure this is at their first CBGB's show. They were a straight edger's dream band, stirred up trouble where ever they went. Shame that there were too many line-up changes and they followed the road to mediocrity. One of the best HC bands ever... *In Your Face*: "I keep my head/In tune with/My thoughts are always clear/How can you/Think straight when/You've had too much/ In excess/You don't know what that shit does to you/How can you say it's safe/In small amounts/Until it's too late and the damage has been done/Straight Edge in Your face/Clubs all night/Is your life/Drink too much/Passing out/One day you/Get too much/Then you go out/You are dead/And nobody cares about you/Nobody's learned anything/'Cause they all tell you what to do/Everybody does it...Why shouldn't I?/'Cause it's sick!/Get your booze away from me/Keep your pills out of sight/Don't get smoke in my face/Or you'll get the straight edge in your face/Straight Edge In Your Face

The ABC No Rio Era... The ABC No Rio Era... The ABC No Rio Era...

Since I'm running out of room for this section, I can only include a couple of bands (which I had pictures of) that were involved at ABC during the heyday of 1989-1991. As much as it pains me, I really have to put BORN AGAINST here because they were one of the bands which kept this place going. Christ, sometimes looking back I can't really believe we spent time at this shell of a building but "we" were supposed to be doing something, so I guess this was it. It seemed BORN AGAINST played here a least once a month, getting more popular with each show. They really inspired me to no end. That's why when they flaked on such a massive level, it hurt like it did. Fuck them... (sorry I don't have any of their records anymore so I have no lyrics to put here...oops!)



I never had a band of my own, but i did once get the satisfaction of naming one. THE MANACLED was a band which I gave them their name. I actually begged them to use it. I got it from an episode of the TV show "Alfred Hitchcock Presents". As a band, they were terrible musically though we all loved them for their energy and humor. It was the show of all shows when Rich Trash (the singer) came out and sang in his underwear. Sometimes I really miss this shit. (Actually, most of the MANACLED's lyrics were incomprehensible. They had one song called "The Dave K. Song". The chorus was "I hate everything (x3)/I'm Dave Koenig" and lyrics went something like this, "I've got '60s chairs/Monica has blue hair". You get the general picture.)

Constantly preceded by vicious rumors, and creating controversy every time they so much as breathe, **Catharsis** has been causing trouble in the North Carolina punk and hardcore scene for a couple of years now. A band this full of self-righteous rhetoric makes for an irresistible interview; decide for yourselves if they deserve their reputation or not. This interview was conducted in the Burrito Bunker, a three stool hole in the wall down an alley and under a parking deck in Chapel Hill. Present were guitarist Dan, singer Brian, and drummer Alexei. Interview by Christian Ogilvie.

HW: So why do so many kids around here seem to hate you guys and talk behind your backs?

A: It's because we're not afraid to open our mouths. It makes me sick to see so many bands go on stage, and just mumble into the mike...

B:...with the feedback going so you can't understand a word...

A: ...whatever their favorite generic band has already said a million times before. I have zero fucking respect for anyone who doesn't present themselves and their ideas in a confident, pound manner.

D: Also, we don't look like them. I think they get confused because we don't all wear expensive pretty boy gear, or whatever.

A: Without the visual cue they can't tell if they should claudance to us or not.

B: It's true, they all look the fucking same. That's the difference between a "subculture" and a "counter-culture". Culture is the ultimate selling tool: if you are part of the culture, you need to buy all the necessary equipment, like televisions and computers in the US today. And if you also are part of the hardcore subculture, you need to buy your band shirts and records in addition to the other stuff, so that you can be part of it. So a subculture like these kids so proudly belong to is really just the ultimate evolution of the consumerist society we live in, that encourages us to waste our resources on things we don't need. A "counterculture" would be a force that encouraged kids NOT to buy things, not look the same, not to join the fucking trend, not to recite the same shit on stage. But that's paradoxical because you can't tell the kids to think for themselves.

A: (quoting WARZONE facetiously) "We must be united as one, think for yourself..."

D: Ask us how that ties into band photos.

HW: OK, how does that tie in with band photos? I notice you never use any in your packaging.

D: Well, who gives a fuck what the band looks like? It makes the whole thing into a fashion show.

A: We don't use band photos, whenever we can avoid it, because we don't want to feed the fire of image consciousness in punk and hardcore. We don't want to encourage kids to think they have to look anything like us to do what we are trying to do.

HW: Don't you think these kids are grown up enough to decide for themselves? Your attitude sounds sort of paternalistic.

B: Honestly, you look at these fucking kids, they all look exactly the same. Coincidence? I think not. The younger ones, when they first come in, they see everybody looking the same...how can they know that's got nothing to do with what's important here?

D: Especially all the bigger, more "businesslike" so-called hardcore labels, with their fashion lines of band MERCHANDISE. What's so counterculture about that?

A: they should get the fuck out, and take the fashion-show socialites with them.

HW: But...you guys have band shirts!

B: That's true, and I don't feel good about it. We're kind of experimenting with it to see if we can find a way to make shirts that we feel comfortable with, that do more than help kids to identify themselves with some symbol of fake rebellion.

D: That's the last thing we want to become.

B: That's true, all the band today just help kids feel like they are accomplishing something, but wearing funny clothes doesn't do shit. It just wastes energy that could be better spent.

HW: OK. What are your goals as a band? How would you describe your music?

D: Although I don't aim to emulate them, I'm really inspired by bands like the SUBHUMANS, MINOR THREAT, OI POLLOI-bands that really put their hearts into what they're doing. We try to do the same.

HW: But what does that mean?

A: I'd say we want to cause as much fucking trouble as we can, just tear the whole scene to shit and ruin everybody's tea parties. I want to fuck up everybody's lives, artistically, practically, actively, anything I can do to upset people. Does that answer your question?

B: In a safe comfortable situation, with the same choices offered to you over and over, the way it is in America today, of course you'll always do the same things and find your life stagnant and boring. There can only be freedom and the possibility of

progress when everything is in a mess and brand new choices manifest themselves. So when Alexei says we want to ruin everybody's lives, he's right: with the music we want to make people uncomfortable, maybe encourage people to feel parts of themselves they tried to ignore. That's the purpose of art, I think: to break down conventions and help people to stay in touch with who they really are. In a society which thrives on apathy and tradition, nobody but the musicians and artists and renegades will encourage people to admit to their rebellious, violent, lustful, self-righteous impulses. And people must admit to those to be complete.

A: I don't know about that lustful part.

HW: You also referred to your theory that life is too easy for us in your little essay in the 7". What would you say to someone living in Bosnia, or in East L.A.?

B: It's not that life is too easy--it's too ritualized: so there's no freedom to identify your desires and needs as an individual. And, as easy as it is in the purely practical sense for most of the middle class kids that are involved in punk and hardcore in the US these days, there's no impetus for them to be involved in anything but a fake revolution. So they still grow up, get a wife and a job they hate, and live a life of "quiet desperation", in the poet's words.

A: I think the real substance of your questions is: "Isn't it worth it to trade a little mental and social freedom for physical safety and comfort?" No, it's not. That's a question that we often hear.

B: Sure, when you're sleeping on a concrete floor at subzero temperatures...

D: and you haven't eaten or slept in a fucking week...

B: Then I sometimes feel like I would trade what I'm involved in for a comfortable life, with enough food, central heating, more time to exercise and all that. But as soon as I'm a little better off, I immediately feel ready to get back to it...and if I can't, like the times in my life when I haven't been in a band, I'm a lot more miserable than I was on that floor.

A: Give me achievement or give me death. Leave convenience out of the picture.

HW: I'm not sure if you've really answered the question, but OK. I already asked one question about the 7"...here's another: that song "Issac", what is it about? Is "Issac" a person?

B: Fuck, I always get this question. That song is about an incident in my life, it's sort of a personal story...pretty sordid.

D: You'd better tell it now or you'll never stop hearing about it.

B: OK, the summer I had to drop out of school in San Diego, I came back here and I had no place to live except with this girl that I have been with before. While I was gone, one of my supposed friends had encouraged her to become an alcoholic, so when I returned she was driving drunk literally every night, doing shit with random guys and using all kinds of drugs. her house and her life were a fucking wreck, and she was fucking losing it, screaming at me every night. It was a fucked up time in my life, and so I didn't have the self-respect to think I deserved better. I wasn't even in love with her, I'd already met the girl I'm with now, but of course since I'd known her for so long I cared about her a lot. Finally, I left. I figured I'd sleep on the street or something since it was warm out. But she came to me at my dishwashing job the next day, at six a.m., and told me leaving her had made her realize that she wasn't happy with her life, and that she needed to get her shit together, but she couldn't do it without my help. Now, I knew that I was doing the wrong thing by going back, but I didn't have the guts to refuse, if it

meant ruining her life or whatever. So I did go back, and she did quit drinking and all that, and I had a fairly comfortable life as a fucking dishwasher in North Carolina. But like Alexei was talking about, I just wasn't satisfied being comfortable. I was in love with another girl and I had all these dreams and shit. So finally I found it within myself to make a mess of my life again and leave her for good. And it's true, the night I left she broke out the beer again. Ever since then she's been using lots of drugs and sleeping around with the local skinheads; last I heard she was living with some guy who has two kids.

HW: So why the name, "Issac"?

B: I was reading a book by Kierkegaard that summer, called "Fear And Trembling", about the Old Testament story of Abraham, who has to murder his son Issac to do what he feels is right. So it's a song about the lengths an individual has to go to in order to stay faithful to himself or herself. That whole thing should have been so easy, but because I couldn't get my priorities straight between looking out for myself and looking out for everybody else, it was worse on everyone in the end. I almost threw my whole life away right there.

HW: All right. Listening to you, I can't help checking out Dan's shirt here. Dan do you want to say something about that? (The front of the shirt reads "The Christian family plays together", beneath a photo-graph of a bunch of cops beating someone; the back of it reads "Silly Christian, sticks are for pigs.")

D: Yeah, a friend of mine made this shirt for me. The irony of it is that the Christian government...

B: "One Nation Under God", you can't dispute that...

D: ...is the force that puts weapons in the hands of these ignorants, and unleashes them upon society to keep in line those of us who don't fit into their idea of a perfect system, people who they call "evil"...when these brutal, prejudiced morons they employ are the ones deserving the punishment they dole out. Instead of protecting citizens, they make life harder for most of us, which is the exact opposite of their express purpose.

A: Ask Dan why he got evicted from the last apartment he lived in.

HW: Dan, why did you get evicted from your apartment?

D: This was awhile ago, now. I had a cat, that cried constantly, and there was a no pets rule. When they came to tell me I had to get rid of the cat, they saw I has graffiti on my walls. So they called me to say I was going to get fined for the graffiti, and when I went to get my mail I kicked the door of the office, which was glass, and...

A: (laughing) No, the apartment you got evicted before that!

D: Before that I was staying a few different places, but the most stable place was the apartment of this girl I was friends with. That came to a crash and burn end when this drunk skinhead she knew broke into the apartment and was threatening this girl with a gun. So the good ole' boy cops showed up, he shot at them, and there was a shoot-out. They shot him six times and he was lying there in a pool of blood shouting that he was hit and he wanted to give himself up. The cops didn't believe him so they were shooting for a while.

HW: Were you there for that?

D: Yeah, I was there, it was pretty intense seeing someone else's guts strewn about the hallway. Actually, it was kind of funny, when we got back

from giving our statements at the police station, they had wrapped up the investigation but left the blood behind to be cleaned up. We got this drunk Irish guy that lived next door to do it for us. Ever since then, besides that other place I got evicted from, I've been sleeping on various floors at friends' houses, wherever I can.

HW: It sounds like in that situation the cops actually did protect you and your friend, in the end.

D: That's debatable, but that's not one of the incidents that my shirts refers to anyway.

HW: So if you don't have a home right now, where do you work?

D: I'm proud to announce that it's been a while now since I've worked at any shit jobs for big companies, I just get by doing by own thing. I don't want to contribute to the status quo any more than I have to. My last job was working at a screen printing place, before that at a pizza parlor, before that as a sales manger for an awning company--when I quit that job, my boss threatened me with a gun that he was going to kill me. I worked installing refrigeration, I've had several shit jobs I only worked for one day. I've probably had fifty to sixty jobs. (laughs) My real concentration is on the band and on educating myself, I'm not too concerned with my success in the "system".

HW: How about you, Brian, I understand you have a different approach...

B: Not really. I've worked some shit jobs too, but I'm lucky enough to be in college right now. That's the difference.

HW: Tell us about that.

B: Well, right now I'm taking three philosophy classes, weight training and an oil painting class. I'm a senior at UNC here. I'm doing my dissertation in the philosophy department on Nietzsche's account of ethics. Basically being in school puts more resources in my hands: libraries, professors, cafeterias...

HW: Do you sleep on floors too?

B: I live in a little basement between a church and a sorority. It's hilarious. And like Dan, I'm proud to say I haven't worked for anyone since 1994.

HW: What do you do?

B: I publish the hardcore newspaper Inside Front. I don't really make any money at it, it's more of a non-profit thing I do just to "support the scene" or whatever. As far as surviving goes, I just do what I have to do, you know... I also put out some records with Inside Front, and I work with my friend Nadia on the CrimethInc. record label. CrimethInc. is releasing a CD of all the Catharsis material this month, actually.

HW: I though you were working with Endless Fight records.

A: We haven't been entirely pleased with that label, of course, no one else is going to care about your band as much as you do, and so they probably won't do everything right.

D: Doing it with a label we're closely connected to helps us maintain our artistic integrity and makes sure the result is what we had in mind.

HW: Another question: Brian does Inside Front, which focuses on a lot of straight edge hardcore...is Catharsis a "straight edge band"?

D: We're all drug free, yeah, but straight edge has, in many ways, become a refuge for counter-revolutionary kids who want to do want their parents or Nancy Reagan tells them to, and still feel rebellious.

A: We as individuals do all believe in philosophies that the slang term "straight edge" correctly refers to, yes.

B: Do what is meaningful to yourself, I don't believe in any moral fucking law. Don't let anyone make you feel guilty about your desires. But most of the people I've known who apparently thought that using a lot of drugs and watching a lot of television was the most fulfilling thing they could do with themselves have turned out to be wrong in the end. Do your own thing and be proud of it, but make sure for your own sake that it is your own thing; not something that Marlboro came up with for you.

HW: Last question: Lots of the rumors and shit talking around here--and across the nation, in fact involves you guys and violent threats. Anything to say about that?

A: Do you mean people who threaten us or people we threaten?

HW: Both, I suppose, although the latter is more problematic, don't you think?

B: We're not a dumb tough guy violent band. Period. It is true, though, that we are a bunch of really frustrated guys with short tempers, so I guess some people haven't gotten along with us.

A: They're all fucking spineless clones though, who cares? You know which fucking bands I mean. No wonder we have short fuses...

D: The bottom line to a lot of that is that we keep hearing this or that band or hard-line geek militia is going to fight us, and coming from where I do, I take it seriously. We take that seriously. But actually we haven't been in a fight as a band yet, so your question gives us the wrong impression.

HW: Closing comments?

B: Turn off your fucking televisions. I'm amazed everyday how many people watch that shit, and can't think of anything to talk about but that. I'll bet all the kids who read this interview have a favorite TV show.

D: Oh yeah, we want to play show. Call us about shows.

A: Do you think this turned out too generic?

ISAAC

Night falls like a guillotine, they turn on themselves
Blanket the city in broken glass
Smoke-filled chamber spinning, flesh and soul are set at odds
As my life ends she begs for her share of the corpse
Bound together by mortal chains, it's up to me to make the trade
Fucked up on their drugs, diseased, crying she comes to me
As I come under the sharpest blade
Now my strength is failing, my convictions at their weakest
Eloi, Eloi lama sabachthani as the agony deepens
Screams echo outside this cell, plotting my escape
Entombed solitude, counting down the days
Surrounded by confusion, drowning in pollution
I'll strike anything in my reach
Strength bows to weakness, to lepers and leaches
Infected values you teach
Painted black, God-hungry, lacrimans she comes for me
Listening through the walls for the End
All your schemes are failing so you sink your teeth in me
Mercy is the word you use for giving me disease
ISAAC
In a world where everything smells like cunt
Lay down in darkness
Disappear
Here, in the belly of the demon
City of denial, threats passed off as reason
Rancid angel of mercy watches from above
My halo is a crown of thorns
Your sickness is the cross I've borne
But I won't sacrifice myself for you
We are not the same
God be with you because I won't be
ISAAC

You can contact Catharsis through:

CrimethInc.
2695 Rangewood Drive
Atlanta, GA 30345

Or call Brian at 1 (919) 932-6467



KRAKDOWN... I really can't describe how great this band was. Absolutely one of the best hardcore acts in the world and we were lucky to have them in N.Y.C. Fast music, great guitar breaks and mosh parts and of course the incredible vocals of Jason. This is one band I wish would have been able to tour because everyone missed out. They recorded a fantastic demo and sadly a lackluster 7". They deserved better. When I see bands nowadays and wonder what went wrong with music, I always think back to the days of seeing bands like this. Never again will a band like this exist. -David K.

Interview conducted on 6/18/89. Tom O'Hara and Jon Hiltz helped with the questions. Read on.

HW: So are you happy with the present state of the band as of now?

Jason: Yes. I think it's a little different sounding now without Damien, but, it's good.

HW: How do you think the scene has suffered in the last couple of years?

J: Well, do you got a lot of room? (laughter) Well to me the scene has suffered because you are getting a lot of kids here nowadays who only care about one thing: what they look like and whether they are a skinhead or not and everybody's forgotten about the music. Nobody's into the real hardcore anymore, you don't see punks down here. I mean years ago, there was punks and the skinheads, the regular looking guys and everybody hung out. As long as you supported the music and paid your money, nobody bother you unless you acted up. then of course, you got into a fight. There was violence, but over different things. Nowadays, everybody is like "Oh, I'm a punk rocker" or "I'm a skinhead" and that's it. Nobody really gives a shit about the music anymore. You're also getting a lot of young kids who think they have something to prove, which is good in some ways, but bad because you get a lot of unneeded violence. The people's idea of unity these days is 20 on one, that's all you ever see. The scene is so wrapped up in whose hard now and they forgot about the music. Most of the people running around bragging how hard they are the ones jumping people. That's how I think it's suffers, that everyone's too concerned about what they look like and how big and bad they are. it's not as tight as it used to be, the music and everybody hung out. I think the music has changed a lot too. A lot of bands are playing like generic heavy metal and it's got it's good points and bad, I guess.

HW: What about all this boroughism stuff that's been creeping up lately? Like Brooklyn and Queens, you know.

J: That's all bullshit, but even off the hardcore scene it's like that. That's everywhere. that's like someone from the Bronx seeing someone with a Brooklyn T-Shirt and saying "Brooklyn sucks!" and they get into a fight over it. I think that sucks that it is in the hardcore scene right now. From what I know hardcore to be it was just a bunch of kids having fun. Usually very angry kids and rebellious kids came to the scene. Nowadays, it's a tough place to go. That's why this shit is happening, I think the boroughism is stupid. It should really stop, unless everyone wants to kill each other off.

(At this point, John/KRAKDOWN's drummer is yelling at a distance "Lies, lies, lies, all lies!")

HW: What really bothers you in life?

J: What really bothers me in life? He does, (pointing at John) he does, he bothers me in life. That guy right there, he bothers me, he bothers the hell out of me. Not as much bothers me in life as it used to anymore. I've learned to live with things whether or not I like them. Like racism,

I think racism sucks, I think Nazism sucks but I don't let it get to me as I used to. Because you are knocking yourself out about something you can not change. I stand against it, if I hear somebody say, "Let's go beat on a nigger", I punch him in the face of just tell him

he's a dick. So a lot of things bother me. What I sing about you know, racism bothers me. Fake friends, but racism is the big thing that bothers me. I don't let politics bother me or anything like that. I'm just like fuck it, that's the way it's going to be and there's nothing I can do about it, but I'll stay a certain way in my heart and that's what's important.

HW: What are some of the new songs, what are they about?

J: Well, now I'm trying to write songs that are stepping away from...

John: (butting in) Thanks for the interview. We appreciate it. Come and see us.

J: What was that question again? Oh, new songs.

John Hiltz: What about that anti-straight edge song?

J: There you go, anti-straight-edge song. Alright, as not to offend anybody, it really isn't an anti-straight-edge song. What that song is about, is not about all straight-edge kids in general, I know a lot of cool straight-edge people. I don't drink or do drugs. I wore an X 3 years ago for a couple of months when I, actually 4 years ago, first stopped drinking because it helped me get over my alcoholism. I stopped because I was making friends just because I was wearing an X. Started like running to me. It's not anti-s.e., it's just anti...Really, I never mentioned s.e. in it. So it can be taken from different points of view. it's about people who say "Shit to this and shit to that, you shouldn't do that and you have to be this way because it's the best way for you." First of all, a lot of these kids are 14 years old. They tell me I shouldn't drink? I'm a recovered alcoholic and drug addict. How can you tell me how to live my life when you haven't lived one yet? If it's a good thing for them, but I think a good thing can be pushed to a limit. If you keep hawking on people about "You shouldn't do this and that" and then turn around and say "Oh we care about life and humanity" when all you are doing is putting people down and all you really care about is how many pairs of leather sneakers you have or how your shorts are cut and your S.E. shirts.

HW: That's a problem.

J: It's like a lot of skinheads nowadays. It's running on the same line in hardcore, in general, that's all people are caring about. I mean instead of saying "The skinheads only go to their shows, the straight-edge kids to theirs and the punk rockers to theirs", it's bullshit, we should all be together. Because hardcore is hardcore is hardcore whether you are singing about white power, black power or against it. It's still hardcore, y'know, we should all try to hang out and be together. I feel a lot of the S.E. kids like the skinheads who they all hate. So that's what that song is all about. Just don't push something because it's good. I agree with a lot of what S.E. says, but nobody can be that positive, nobody can be that non instrumental. I've seen Ray Cappo and I don't care if he reads this, I've seen Ray going like this, "Oh look at that punk rocker." or "Look at that skinhead" or look at this. Well I say look at you, who the fuck are you!? Look at you, you're no better, what because you don't drink?

HW: He's a fucking Krishna now!! worse!

J: Yeah, let him go to the fields and pick up cow shit, I don't really care. You know, that's what I'll say. I never liked the guy and I never will. he's never done anything to me, but I don't agree with his views. I think they are warped.

HW: I think he has changed too much.

J: Yeah, exactly! He set too high standards for himself and can't live with them.

HW: He can't. I know I could and probably you could.

John Hiltz: Has your views as a band changed since you have started?

J: Not really.

John Hiltz: You are still going in the same direction you started with?



J: Yeah, like the new songs I'm writing deal more with me. Deal more with my feelings and my emotions. Rather than anti-whatever, I'm trying to write songs that just deal with life and deal with what I have been through, how I feel inside and what I do when I'm hurting or whatever. That's what I'm trying to write lyrics about now. I guess I'm trying to stay away from generic hardcore lyrics. I mean they are fine and I've written what I'm mainly against, like racism and other things like that. So now I want to write more personal lyrics that have to do with me. That stuff really comes from the heart.

HW: How do you feel about bands singing up with major indies like Caroline and Hawker?

J: That's up to them, you know what I mean? It used to bother me. I used to say "What the fuck is this?" It's small, supposed to all hang out and have fun. I thought it was bullshit, like they were exploiting. I don't let it bother me now like things change. The hardcore scene has changed and that's the direction the scene is going in. I'm not for it, I'll stay low-key. There was a time where I looked at these labels and said "Oh wow! I could get a tour!" Then I said "What the fuck, I don't really want it." I just want to play the music I enjoy. If I was playing the music these big bands are playing I would not like it. I wouldn't be into it and we'd be boring when we played

around the world, from Chile, France, England. Straight-Edge in England!

HW: It's really big over there now. 2 years ago there was no straight-edge in Europe. My friend used to come back from there and say they hate straight-edge.

J: Yeah! It's really big over there, also they are like "Down with violence!" which is good. We're getting letters from all over the world since we have been on that compilation. Letters from many different countries, even letters from the boondocks of Iowa, there's more people into it than I thought. I get 3 or 4 letters a week at least. When the record first came out, that many a day. I still got a stack that I still have to answer. Except the ones without their S.A.S.E.'s (Laughter)

Tom O'Hara: About the major indie thing again, some of the people are your friends so you can't put them down, is that part of the reason you think?

J: No! Even if they are my friends I'll put them down. I'll tell them I disagree of what they are doing and they will say well this is what we are doing and that's cool. Like I said I'm not trying to change everything like I used to, say this guy is going to live this way. I can look at it this way and

J: Yeah, "Ignorance", everybody knows it and it's hard to give them the mike because it's fast and it throws us off. The lyrics are off time with the song, but I do it anyway even though the band yells at me. It has helped us. We went to DC and the only song they knew was "Ignorance", but they went nuts. Just from that record it has helped us a lot.

(Asking people around if they have any questions, John yells, "What's your favorite ice cream?")

IMO: Oh yeah! The question I'm going to ask everyone. What's your favorite hardcore record of all-time?

J: Oh, no!! Oh, please!!

IMO: No, I have to know it goes with the next question.

J: Oh, I don't know!

John Hiltz: Favorite fanzine?

Tom: Combat Stance!!!

J: I don't know, but it's not Mike Bullshit's! (Mike is standing right there and we all laugh)

IMO: Can you answer my question?

J: I really don't know, that's hard to say. **NEGATIVE APPROACH. URBAN WASTE!! URBAN WASTE** was a great record!



because I would be like "Oh, here's another song". We try to stay low-key. More power to all the people on the big labels, I hope they make it, but they better remember everything's a passing fad and that's all hardcore is going to be. It's never going to be like top 40 or anything like that.

HW: Do you plan to tour anytime soon?

J: It's hard for us to do tours, you know. If I was 16 years old, I'd tour the fucking world, but I'm almost twenty three, John's 29. He's got his own business. I myself, am working towards a career. So it's really hard for us to tour, but we do try to do weekends.

Maybe a couple of days here, take a couple of days off work to go there, but I don't think we'll ever do a tour tour! Regardless of what Richie and Jay say.

HW: Any questions guys, we need more questions?

John Hiltz: How much mail do you get from around the nation?

J: A lot! I do get a lot of mail and if anybody do send a letter, send an S.A.S.E.!! That's self-addressed stamped envelope, because stamps cost a lot of money!! I don't mail things back that don't have a S.A.S.E. in them! So if you are wondering "Where's my letter?", that's why. Send an S.A.S.E. and I will return your mail. Unless you send money, then I'll send it back to you because I don't want to rip anybody off. We have gotten letters from

say "Well, 3 years ago, you were putting that down!" but I don't do that because everybody's got their own lives to lead. If they want to do that, that's up to them, as long as they are not hurting anyone, that's cool. They are not hurting me, so I don't let it bother me anymore. I don't agree with it, as a band we are against it. It's if that's what they want to do, that's their own prerogative and they must make up their own mind. More power to them like I said. We'd rather stay small, places like CBGB's where we don't get ripped off, where there's no guido bouncers. It's not like it used to be, but we stay small, that's what we like.

HW: Well, how about this record? We've seen an ad.

J: Yes. We are releasing a record soon. On Common Cause Records, this guy Vinny is going to finance the record for us. We are probably going to start recording in a couple of weeks. Should be out in a month or two, like we've said before and it's fallen through, if everything goes as planned.

John Hiltz: So was the Revelation comp. the best break you got as a band?

J: It was good for us and it even helped us here, which surprised me. It was good for us.

John Hiltz: You always see people coming up to sing that song. ("Ignorance")

IMO: How about your favorite non-hardcore record?

J: Non-hardcore record? **BLACK SABBATH**.

HW: Any particular record?

J: All **BLACK SABBATH**. Oh, and Verni's "Four Seasons". Believe it or not, I've been listening to Classical music since I was this tall. I even go to symphonies. I'm here on Sundays (CBGB's) and at the symphony on Fridays. But, "Four Seasons".

John Hiltz: So how do you dress for your symphonies?

J: \$300 Christian Dori double breasted suit. (laughter)

Tom O' Hara: What would you say would be the final goal you'd want **KRAK-DOWN** to achieve?

J: Ah, to keep playing really and to just keep doing what we are doing now. Keep playing, release a 7", maybe one after that & stay the way we are not letting the influences changes us. Stay a hardcore band with lots of noise, distortion, no riding the E chord. Fast powerful shit. People can say it's boring nowadays, but if you are listening to hardcore, they should be listening to us not heavy metal. Because that's what a lot of the bands are playing now. I'm not trying to sound pompous or conceited, but it hurts me because I'm into hardcore. I'm not trying to put myself above, but it does hurt me. I like hardcore and I look at these bands and say...it's changing. Like I said everything changes and I guess I have to deal with the change. We will stay the way we



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are. We could be the last remaining hardcore band in N.Y. and 2 people could go to our shows, but we will stay the way we are. We'll break up before we'll play what a lot of the bands are playing now.

Tom O' Hara: Do you feel that your band is one of the last true hardcore bands in the city?

J: Yeah, we are one of the few remaining hardcore bands, there are others. I don't want to say names. If I say them the others will be like, "What about us?" I do feel we are one of the last, noisy hardcore... What hardcore is supposed to be. It's noise and distortion and everybody having fun, that's all it's about. I'm not saying I don't like other bands, but a lot of the bands now sound the same. Everybody's going for the same thing. It wasn't like that. I think we should all go back to the way things were because it could solve a lot of problems.

John Hiltz: So what are the main things you fight about at practices?

J: He said he had a good question. (laughter) What do we fight over?

John Hiltz: What gets you at each other's throats?

J: Food. I don't know. We don't fight, there you go. We don't fight at practice. No, we do fight. I think music. We don't really have major fights, just little disputes. We don't fight over shows 'cause we will play anywhere. We just want to play. We'll have disputes over certain notes that we'll use in a song. That's basically it.

HW: Who came up with the new idea for the shirts? (A cartoon of a guy ripping off a T.V. set with a dog biting his leg.)

J: Richie. Who do you think? Did you look at it, you could have answered your own question! (Laughter) Richie. I don't know where, but he had some picture and he put it on a shirt.

Tom O'Hara: (He starts this long dragged out question, but basically goes like this.) If you don't think things are going well in hardcore, what would you like them to be like?

J: I would like to see things the way they used to be. There was more different kinds of people. I came down here with long hair my first show, nobody bothered me. Because I was into it and I minded my own business. When I first came here, all those big hard rocks were hanging out, all the big fucking lunatic skinheads. They didn't bother me because I stood in a corner and minded my own business. I think we need to have that variety of people again. Variety of shows and bands, bands playing original music.

Tom O' Hara: Does religion play in any part of KRAKDOWN?

J: No.

Tom O' Hara: Anti-religious?

J: No, we are not anti-religious, to each his own that's how I feel, feel the same way about straight-edge and everything else. To each his own. If that's what helps you gets through life, y'know a lot of people need religion to get through life. It helps them.

IMO: You don't think it's a sign of weakness?

J: Well, if you want to get technical. 90% of all people in mental institutions are ex-religious fanatics. I don't know, it can and it can't. Some people are weak, I also know others who are very strong. I don't know, religion is a security blanket. For some people it really helps them. As long as they don't bother me. Like the born-again Christians, I don't like them.

IMO: Well, let's wrap this one up. Any last comments?

J: Well, I'll end with my usual last comments. People, just let people be what they are. I see too much shit down here. Beating up on a long hair or punkrocker. If you ask a person why, he'll be like "Well, he was on the dance floor". He's got every right to be on the dance floor and if you were really tough, you'd do it one on one not twenty on one. Everyone should try to stop it. I try to stop the 20 on one's even though I don't know the guy, I think everyone should learn. I let people be what they are and stop all this, "I'm a real skin!" or I'm

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this or that!" and remember what we are all here for and that's the music. Listen to what the bands are saying because a lot of bands

do say good things, some don't. The ones that don't, don't listen to. Just remember why we are here. Not to prove who's bad. Everybody fights, I've fought down here millions of times, but I'm not like, "I'm cool." Everybody should just be into the music, instead of just standing in a corner with your arms crossed and a mean look on your face. That's what I think.

John Hiltz: What question do you hate answering the most?

J: "What we argue about at practice."

THE END



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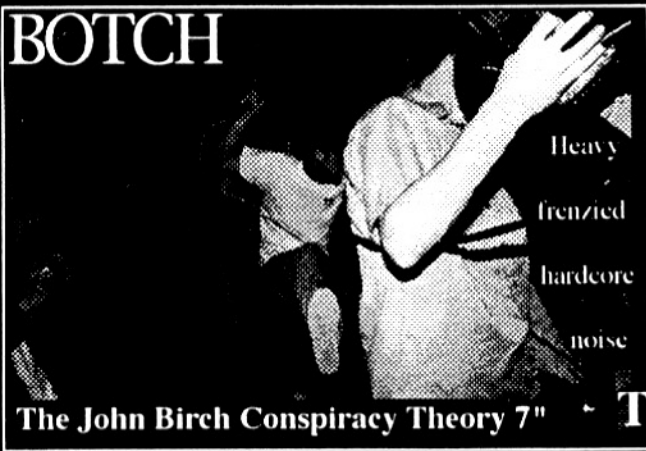


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Fanzine Reviews

Compared to all the records I get, the fanzines seem in short supply. I really think there needs to be more fanzines now more than ever. Well, GOOD fanzines. Instead of there being four or five great 'zines, I wish it would be 10 or 20. Below is all the music oriented 'zines we received since February. I liked the effort shown by most and hope more people will get inspired to do more. As far as I know, all the 'zine reviews are by me, Dave K. Read on...

ALL THAT #9 8 1/2 x 11 86 pgs. see ad for price

While most will say that this "zine" is bordering the fine line between a fanzine and magazine, I just dig All That for what they are doing: covering music. Period. They just want to expose the tunes/bands they like and will go all out for that purpose. I can't say I dig much of the bands which are covered this issue, but there is a lot of reading in this massive glossy paged mag. I like the fact that they still cover 'zines, seven inches and demos. My only real complaint is that they should cut down on the amount of bands in each issue and make the interviews a little longer. Comes with a 30 band CD sampler which might justify the higher price for the mag this issue. Check it out, you might find something you like here. -DK

(All That, see ad)

BELIEF #7 5 1/2 x 8 1/2 34 pgs. \$2.00 ppd.

What can I say that hasn't been said before about this great music fanzine? Chad really packs it in the small format, you'll never finish it in one sitting and I guarantee you'll read it all. The interview this time is with **LIFETIME**. Reviews, opinions, photos, etc... You'll never tire of this. Worth waiting for. -DK

(Belief /2214 Lake Forest Ct. /San Bernardino /CA /92407-2478)

CHANGE #7 8 1/2 x 11 do you think I'm going to count? \$2.00 ppd.

There is just too many good fanzines coming out these days. I really don't know how Pat does it, but he does! Interviews with/ **TEXAS IS THE REASON, THREADBARE, CHOKEHOLD, IGNITE**, many old ones (care of Casey Jones) like **AGNOSTIC FRONT, JUSTICE LEAGUE and MARGINAL MAN**, an interview with those assholes at **HARDWARE** fanzine and more... plus the usual basketball stuff plus his love for the **SIMPSONS** (which has got to be the worst cartoon ever made). Great packaging, great cover, great style. No two ways about it, Change is the 'zine to get. -DK

(Change 'Zine 9 Birchwood Lane Westport, CT 06880)

DANGERFOX #5 5 1/2 x 8 1/2 52 pgs. \$2.00 ppd.

Well, basically this is a "per" 'zine but there is some band interviews; **BIRTHRIGHT, BAR-CODE and PORTRAITS OF PAST**. But the bulk of it is personal stuff, the most interesting piece about female ovum donating, because you don't hear about it everyday.

-DK

(Julian Danger 310 Lexington St. San Francisco, CA 94110)

DOGPRINT #6 8 1/2 x 11 64 pgs. \$2.00 ppd.

Well, I never picked this one up before but I have been hearing good things about Dogprint so I said what the hell? I'm pleased that I did, because now I know of another good 'zine. The style is extremely bland though Lenny really packs this thing with a lot of info which is a plus in my book. The full page photos are a nice touch. Interviews with/**INTO ANOTHER, INTEGRITY**, John Joseph and **ATLAS SHRUGGED**. Mucho stuff here and I'm looking forward to more. -DK

(Dogprint Fanzine P.O. Box 84 Suffern, N.Y. 10901)

DRESS TO IMPRESS #7 8 1/2 x 11 4 pgs. SASE

Wow! Jim hasn't put out one of these in a long time. Marriage has really slowed the boy down. Since it's only two sheets, it's not very long. Included are notes about the **DEVOID OF FAITH/MONSTER X** Canadian tour, many reviews and personal observations and some news. I'm sure by now, Jim will have more issues of this always enjoyable mini-'zine. -DK

(Jim Mc Naughton/P.O. Box 2263/ESP Stn. /Albany, N.Y. 12220-0263)

EXTENT #7 8 1/2 x 11 60 pgs. \$4.00 ppd.

The post paid price includes the 'zine and a comp CD (see separate review), so you already know that this is worth the price of admission. John LaCroix seems really comfortable with the format he established with the last couple of issues. With the exception of the "columns", Extent really stands out with a clean and original look. I loved the cover and the logo should stay. Interviews with/Rick of **STRIFE**, Tony of Victory Records, **DAMNATION A.D.** and **FASTBREAK**. The record reviews are similar to ours in their blatant honesty, that's good. One of the best 'zines out there, get it now. -DK

(Extent P.O. Box 116 Boston, MA 02120)

FUNCTION #1 8 1/2 x 11 36 pgs. \$2.00 & 2 32 cent stamps

Keith has entered the 'zine world and even though his 'zine is entirely done on a computer, it

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CHECKS TO TED SHIKO

has potential. Interviews w/John Joseph/**BOTH WORLDS, KILLING TIME, H2O, ENSIGN and BOUND.** The interviews were good and there are some record and show reviews to round this out. If he adds a personal touch in future issues it could take off. **-DK**

(Keith Function 'zine 19 Lincoln Ave. Crompond, NY 10517)

FUZZY HEADS ARE BETTER #3 tiny and a lot of pages \$1.50 ppd.

This will be old by the time you read this, Patti will probably have another issue out by now. Not much "hardcore" stuff here, more along the lines of pop stuff and misc. Interviews w/Adrian Tomine (Optic Nerve comic), Peter Bagge (Hate comic) and more, plus short rants and observations. I really don't know where she finds the time to construct this (I mean that literally!) Always a good read. And remember to send her stamps back!! **-DK**

(Patti Kim 243 Clinton St. Toronto, ON, M6G 2Y7 CANADA)

GUILLOTINE #13 8 1/2 x 11 84 pgs. \$3.00 ppd.

Well, I guess Wendy was serious when she said she was keeping Guillotine alive this time. The cover states "Celebrating 15 years of New York Hardcore!" and is accompanied by a collage of old band photos for the N.Y.H.C. scene. Interviews w/**THE QUEERS, VARUKERS, SFA, SNFU, TIMES SQUARE, Lyle Hysen/Damaged Goods** fanzine, **ELECTRIC FRANKENSTEIN.** There is also a billion show and record reviews and some "looking back" memories. A real good issue. **-DK**

(Wendy Eager 314 79th Street #8E Brooklyn, NY 11209)

HELLBENDER #7 and #8 8 1/2 x 11 32 pgs. \$1.00 ppd. ea. ?

Jason has does a good basic music 'zine which could really use a little fine-tuning. There is just too much white space. But on the brightside there is good writing and he does a lot of band interviews. #7 has an interview w/Richie/**INTO ANOTHER** and #8 has **DANCE HALL CRASHERS, NOFX, WESTON, TEN FOOT POLE, THE TOASTERS and SHIFT.** There is also many record and show reviews to round these out. Needs just a tad of identity. **-DK**

(Hellbender Fanzine P.O. Box 547 Vails Gate, N.Y. 12584)

ICARUS WAS RIGHT #3 8 1/2 x 11 112 pgs. \$3.00 ppd.

I have never seen a copy of IWR before, so was glad when Scott sent me one. Now I see what the hype is all about. While there could be more music in it (maybe it's just the large size that through me off), this 'zine is one of the better ones out there. Lots of political articles throughout the best being the one about self-imposed censorship of the media during wartime. Scott also has put together a nice piece on punk and the internet. This is definitely worth the three bucks and I hope he can continue on with college now in his life. Oh and it does have interviews with **UNWOUND** and **THE PROMISE RING.** **-DK**

(Icarus Was Right P.O. Box 191175 San Diego, CA 92159)

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INSIDE FRONT #8 8 1/2 x 11 60 pgs. \$4.00 ppd. (\$6 world)

Brian has been kicking around for awhile now and it shows. He puts together a very well-constructed music fanzine which covers just about everything. Interviews w/**GEHENNA** and **25 TA LIFE**, and a vast review section which I absolutely loved. Comes with a 20 track CD (see separate review). I think future issues will have the same. Packed with information, always a good bet. -DK

(Inland Empire Productions 2695 Rangewood Drive Atlanta, GA 30345)

INSIDE OUT #14 8 1/2 x 11 24 pgs. \$2.00 ppd.

Finn Mc Kenty from Seattle does a real decent HC/grind 'zine. The weird thing about it is that it looks like the stuff the did with In Memory Of... (layouts, etc...) all those years ago. Interviews with: **APARTMENT 213**, **SPAZZ**, **CAPITALIST CASUALTIES** and **AX/CTION RECORDS**. There is some graffiti in it too. I'd really like to see what he could do if he has more pages to work with. -DK

(Finn Mc Kenty 418 Avenue H Snohomish, WA 98290-2634)

JAPANKORE #7 newspaper style 32 cent stamp

Haven't seen one of these in a while. Brian really likes the Japanese stuff and it shows here. The bulk of it is reviews of records but there is some other writings also. If you have always been interested in Japanese punk/hardcore though wish you knew where to start, check out Japankore. -DK

(Japankore P.O. Box 8511 Warwick, RI 02888)

NO LABELS #3 7 x 8 1/2 96 pgs. \$4.00 ppd.

Well, I must say that Mike really went all out on his third issue. Same good quality offset printing as the previous issues but this time he has a color cover and a 7". Interviews with **SNAPCASE**, **COALESE**, **CIV** and Gavin Oglesby. The review section is exhaustive, goes on for pages, just the way I like them to be. Norm Arenas tells us why he stopped Anti-Matter. I really hope that this guy continues on with **NO LABELS** because it is quickly becoming a top-notch 'zine. It's definitely worth your time. -DK

(Mike Thomas 1148 5th Ave. #7d N.Y., N.Y. 10128)

OPEN #1 8 1/2 x 11 32 pgs. \$2.00 ppd.

Sadly, every first-issue woes a 'zine can have is here. It's a little too basic. Interviews w/John Crawford, **AGAINST ALL AUTHORITY** and **VOODOO GLOW SKULLS**, some record and 'zine reviews. Not bad, just needs to be fleshed out a little more. -DK

(Open 'zine 7015 Southwest 83 Court Miami, FL 33143)

PUNK PLANET #12 8 1/2 x 11 104 pgs. \$3.00 ppd.?

I hate to say it, but Punk Planet is turning into "eye candy". This is not to say that I won't read it anymore, it's just losing any sort of identity it had. Interviews w/ **CUB**, **SQUIRTGUN** and Arron of Cometbus fame, plus the usual columns, reviews, etc... -DK

(Punk Planet P.O. Box 1711 Hoboken, N.J.)

RETROGRESSION #10 8 1/2 x 11 massive \$4.00 ppd.

Actually, Brian has hooked up with somebody else's fanzine to put out a larger issue. The result is pretty good, something for everyone here. Interviews with/ **7 SECONDS** and Bill Florio/Greedy Bastard and many articles, diaries, reviews and photos. The layout varies from page to page but on the whole, it's very concise. Comes with a 7" comp. (see separate review) -DK

(Retrogression Fanzine c/o Brian Hull 104 Newport Ave. Attleboro, MA 02703)

RETROGRESSION #11 8 1/2 x 11 88 pgs. \$2.00 ppd.

This 'zine gets better and better each time, Brian and Dave should really be happy with its success. The majority of it is political articles and personal stuff but there is a lot of music too. There is an interview with **AUS ROTTEN** and many record and 'zine reviews. I still think thought that they should get a new printer because some pages are way too light. I you are picking up all the other big 'zines, make sure Retrogression is on your list. -DK

(Retrogression Fanzine c/o Brian Hull 5669 Beacon St. Pittsburgh, PA 15217)

SCUM #4 8 1/2 x 11 36 pgs. \$2.00 ppd.

A very sloppy 'zine that punk rock all over it. That doesn't mean that it sucks though, there is a lot of reading. Interviews w/**HETERO'S**, **FIENDZ**, **CODE 13**, **ANTI-FLAG**, **ZIONIDE**, **CHOKING VICTIM** and **ACTIVE INGREDIENTS**, an enormous amount of reviews

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and punk stuff. I always wonder what 'zines like this could accomplish if they cleaned up their layouts. -DK

(Scum/P.O. Box 7051/Jupiter, FL 33468-7051)

SECOND NATURE #4 8 1/2 x 11 72 pgs. \$2.00 ppd.

This 'zine is always very high quality in look and design. While I don't dig every aspect of the layout, I like what Dan does with it. Interviews with: **ENKINDEL**, **2 LINE FILLER**, **MATT HENSLEY**, **DAMNATION a.d.** and **DESPAIR**. Another consistent HC/emo music fanzine that you should pick up every time. -DK

(Dan Askew P.O. Box 11543 Kansas City, MO 64138)

SLUG AND LETTUCE #43 newspaper style 55 cent stamp

Christine Boarts has made it to that illustrious ten year mark with her fanzine. That's an achievement by anyone's standards. The usual here, reviews, ads, classifieds, columns, photos etc... This issue she talks about her big move (she finally did it!) and the ramifications of it. I'm sure by the time you read this there will be a couple of more issues out, so be sure to subscribe. -DK

(Christine Boarts P.O. Box 492 West Chester, PA 19381)

SOUL DOUBT #8 8 1/2 x 11 52 pgs. \$1.50 ppd.

The diverse crew behind Soul Doubt has put together another cool issue which is meant to reach out to all walks of life. Interview w/ **DAMNATION a.d.**, **THE QUEERS**, **CULTURE**, **ADVENTURES IN IMMORTALITY** and **NATURAL ORDER**. Lots of articles and "per" pieces but they are good reading. Plus some reviews thrown in. Now on newsprint, all the better. -DK

(Soul Doubt P.O. Box 15153 Gainesville, FL 32604)

SOUND VIEWS #40 8 1/2 x 11 48 pgs. \$2.00 ppd.

Issue forty? Damn, Lee has been doing this thing forever! If you have been reading SV then you know what to expect because he keeps the format and same and simple each issue. Interviews w/ **THE TEMPLARS**, **DEVOID OF FAITH**, **MERAUDER**, **THE SECOND DAY** and a long one with John Joseph. Many reviews and the usual stuff. One of the best issues yet. -DK

(Sound Views 96 Henry Street Suite 5W Brooklyn, N.Y. 11201-1713)

STILL BELIEVE #1 8 1/2 x 11 28 pgs. \$2.00 ppd.

This is very old, but a decent effort so I include it here. Interviews w/ **STRIFE** and **CIV**, many photos and personal writings and not much more. With time, David can flesh this out into something nice. He gets points for liking **ECHOBELLY** though. -DK

(David Natoli /714 Carbon St. Apt #8 /Syracuse, N.Y. 13208)

TALK IS CHEAP #4 8 1/2 x 11 20 pgs. \$2.00 ppd.

Craig Colton has been putting these things out for a few months now and has improved it

immensely. he's starting to get away from all the "N.Y." idolization and turn more towards his own Australian scene. Interviews w/ **ONWARD**, **CEASEFIRE** and a re-print of the old **YOUTH OF TODAY** one from MRR. Graphically, it's cut and paste all the way, looks good. Check out some of the stuff that's going on down under. -DK

(Craig Colton 89 Cook Pde Lemon Tree Passage 2319 N.S.W. AUSTRALIA)

TEAR DOWN BABYLON #2 8 1/2 x 11 36 pgs. \$1.50 ppd.?

Oh boy..."personal" 'zine. Don't people realize I detest these things? Well, Matthew does have some interesting reading here. I won't mind reading it if I didn't have to glance at all the bad clip art along the way. His "Implications of Sci-Fi" is a little over blown but I wouldn't mind sitting down and discussing it (being the geek that I am). -DK

(Tear Down Babylon 634 Monmouth Ave. Port Monmouth, N.J. 07758)

TENSION BUILDING #3 8 1/2 x 11 40 pgs. \$3.00 ppd.

Let me say first that I really think this is a great 'zine. And I mean that. But... they really need to make it less computerized. it's too slick. Interviews w/ **IGNITE**, **CORNERSTONE**, **REDEMPTION 87** and **UNBROKEN**, record reviews and fucking great photos. I really like though they need to give this some identity. -DK

(Steve Lucuski 429 Osborne Ave. Morrisville, PA 19067)

TIDBIT #6 8 1/2 x 11 36 pgs. \$2.00 ppd.

Why is it that all California 'zines have huge print and pictures? Well, I really don't know the answer to that question (I think they all need glasses), but, Dave Sine along with others were the originators of the "rip and paste" style of 'zine making. After all these years, he is still doing it the same way. An interview w/ **AMENITY** and some text (not much), the bulk of this is photos. I mean LOTS of photos! Huge photos! Wow! I really dig this a lot. Dave also has put out a photo issue (first in a long line I hope) which is called "circa '89-'90". In it you'll find photos from bands all over the country that existed in that time period. Simply amazing. This issue is 36 pgs. and cost \$2.00 ppd. Send him \$4.00 and get both, you won't be sorry. -DK

(Dave Sine P.O. Box 5346 Huntington Beach, CA 92615)

TORMENT #1 5 1/2 x 8 1/2 24 pgs. \$1.00 ppd.

This one is a little old but John was nice enough to send me it so I'll give it a run through. The bulk of this is mostly personal rants and the rest is a long **IGNITE** interview. (it seems just about everybody hit them up for an interview last time they came around, but I wonder if this time will anyone care?) A decent read, give it a chance, maybe he'll do some more writing. -DK

(John O'Neal 17 Sherbrooke Rd. Trenton, N.J. 08638)

UPFRONT #7 8 1/2 x 11 24 pgs. \$1.00 ppd.?

Decent music 'zine that's computer text laid out over newspaper clipart. Interview w/ **SUB-ZERO** and **AGE OF REASON**, show and record reviews and a lot of pictures. I'm just surprised that by #7

isn't more fluid. The cover analogy with playing cards doesn't make much sense. A good read nonetheless. -DK

(Darrell Tauro 7 High Street Collinsville, CT 06022)

WAR HYMN #1 two-sheeter IRC


Maurizio Ricci has started up his own pamphlet of thoughts. Opinions, contact address and reviews. Expect a new one every couple of months. -DK

(Maurizio Ricci via Amico Bignami 12 00152 Rome Italy)

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some late 'zine reviews:

DISTURBING THE PEACE #3 8 1/2 x 11 36 pgs. \$1.00 ppd.

I haven't picked up a "punk" 'zine in a while and I thought this was of note. Interviews w/Neil Robinson (Tribal War Records) and **THE HYSTERICS**, plus the usual punk type articles are included. I dug it and I think you will to. -DK

(Stuart Schrader 9 Fenwick Road Whippany, NJ 07981)

ENGINE #3 8 1/2 x 11 66 pgs. \$3.00 ppd.

You know, I really like Matt Average a lot because he's a good guy with many cool ideas for doing a fanzine. I'm just pissed that it has taken him practically three years to get this awesome 'zine done. Interviews w/ **LOS CRUDOS**, **N.O.T.A.**, **FAILURE FACE**, **SPAZZ**, **ASS-FACTOR 4**, **DAN O'MAHONY**, **WALTER GLASER** and **DAVE MANDEL**, reviews, cool articles, tons of pictures and very HC layouts. I really love this one and wish Matt would just do shit for us. Worth every penny. -DK

(Matt Average P.O. Box 640928 SF, CA 94164-0928)

F.O.E. #35 8 1/2 x 11 48 pgs. \$1.00 ppd.

After all these years, this 'zine is still going. I can't believe it. There's an interview with **LIFETIME** and record reviews presented here. F.O.E. has always covered underground music and shows no signs of stopping. -DK

(P.O. Box 4 Bethlehem, PA 18016)

GULLOTINE #14 8 1/2 x 11 84 pgs. \$3.00 ppd.

Man, Wendy is really pumping these things out now which seems on a bi-monthly occurrence. Interviews w/ **MOUHPICE**, **NO REDEEMING SOCIAL VALUE**, **TRIPFACE**, **DOWN BY LAW**, **YOUTH BRIGADE**, **DOA**, **LAGWAGON** and **PANSY DIVISION**, lots of photos, show and record reviews. Music is the key word here. There is also excerpts for SFA's tour diary on their latest European tour and a short piece about a visit to Auschwitz. As always, get this. -DK

(Wendy Eager 314 79th Street #8E Brooklyn, N.Y. 11209)

IN-EFFECT #9 8 1/2 x 11 72 pgs. \$2.00 ppd.

I don't even see why I have to review this because by now it should be on your mandatory reading list. Interviews w/ **MADBALL**, **H2O**, **BOTH WORLDS**, **FAHERENHEIT 451**, **SHUT-DOWN** and **ONE 4 ONE**. There is also the usual stuff like many show, record and 'zine reviews and plenty of photos. Get, get, and get. -DK

(In Effect 119-16 8th Avenue College Point, NY 11356)

RUST #4 8 1/2 x 11 40 pgs. \$2.00 ppd.

Pretty cool 'zine from the Seattle area, though it's a little too computerized for it's own good. Interviews w/ **TODAY IS THE DAY**, **SENSEFIELD**, **BOTH WORLDS** and **KISS IT GOODBYE**, a few articles and various reviews. I would say this one is worth getting, alot of time went into this. -DK

(Rust P.O. Box 2293 Seattle, WA 98111)

SEARCH OF SERENITY #1 8 1/2 x 11 40 pgs. \$1.00 ppd.

My friend Ken gave this one and I thought it was cool enough to give it a review. Interviews w/Ian MacKaye, **Strength 691**, **Act Of Faith**, many articles, reviews, etc... I must say I was pretty impressed, nicely done and hope they continue on. -DK

(Search Of Serenity 636 Trace Crossings Tr. Birmingham, AL 35244)

S-854 #6 8 1/2 x 11 48 pgs. \$1.50 ppd.?

This 'zine was formally know as DILIRIUM. I really dig the editors's strange writing style, it really gives reading it a kick. I don't know about the new title though. Interviews w/**ED MATUS'** **STRUGGLE**, **SWIVEL STICK**, **MORNING AGAIN**, **108**, many reviews of records, 'zines and books, pictures from a local tattooing convention, etc... Quickly becoming a 'zine to put on your mandatory reading list. -DK

(S-854 P.O. Box 570213 Miami, FL 33257-0213)

WORDS CARVED INTO MY HEAD 8 1/2 x 11 28 pgs. \$4.00 ppd.

Well, now that you read the interview with **MOUHPICE** here in Hardware, you might want to check out this effort by crazed MP fans over in Europe. Words Carved Into My Head is a 'zine almost exclusively devoted to the band **MOUHPICE**, as strange as that may seem. It has a lengthy interview with Tim, many photos of the band, flyers, reviews of all their records, etc... It may all sound a little weird, but this is really a fine effort. It also has reviews and pictures of other sXe bands, so it seems that this 'zines might go on covering other acts. For now though, this one's interesting and worth the \$4.00 (shipping is expensive). -DK

(Peter Horen Kaiserfeld 98 46047 Oberhausen GERMANY)

Ignite = Bastards?

Recently there has been a lot of confusion about Ignite's recent tour. They did cancel most of the U.S./Canadian tour this year. Many people were wondering why (including me). Well Casey of Ignite answered all the rumors on the alt.music.hardcore newsgroup after like 15 posts were talking shit. For what it's worth, I had this last empty space and thought it was worth printing. For those who don't have internet/newsgroup access, here is their side of the story... Dave K.

Subject: Re: ignite cancelled tour???
From: ignitecsey@aol.com (Ignitecsey)
Date: 3 Sep 1996 23:11:11 -0400
Message-ID:
<50is0f\$dsh@newsbf02.news.aol.com>

To put it bluntly and clear up any confusion...Yes, money is the reason we did not continue the tour. In reply to a few specific posts:

1) We didn't "no show" any shows. We telephoned our booking agent (Good Riddance's to be exact...we don't have one of our own) and told him we we're quitting the

tour. He said he'd call the venues and the Canadian promoter to notify all concerned of the cancellations.

2) I wouldn't pay \$400 to see any band either but I would pay \$5 or \$7 or whatever we've played shows for which, collectively, would give the band \$400 (sometimes more, sometimes less) to play a show. You should realize a few things before you throw up your hands at a band making a whopping \$400 per show. First, we tour a lot. In order to do this, we need to cover expenses at home with money from the road. Second, we're from the West Coast (thank you to the post that realized this). This means that it takes a lot of gas to make it out East. We couldn't play our way out this time like we did last year because our singer had to stay in Europe after our tour there for family matters. The van took about \$600 in gas to make it out there. In addition, the trailer rental was \$450 and repairs and paperwork for the van cost us another \$1000. Add food, gas on the road, a 15% commission for the booking agent off the top of each show, etc. and you'll see that we need money to survive. What you may think is too much is probably based on absolutely zero information about what it costs us to just break even. Do a little homework and you'll see that our guarantee on the East Coast was pale compared to other "hardcore" bands. As for Canada, we were told that we were getting \$100 (Canadian) the day before we left for tour. We tried to stick it out but the risk (namingly, relying on "insane" merchandise sales to stay afloat) became too great to stay on the road and away from our jobs.

3) We got along fine with Good Riddance. There was no "argument" and no problems on tour. Understandably, they might have a problem with us now because we dropped the remainder of the tour. If that's the case, again, it's understandable.

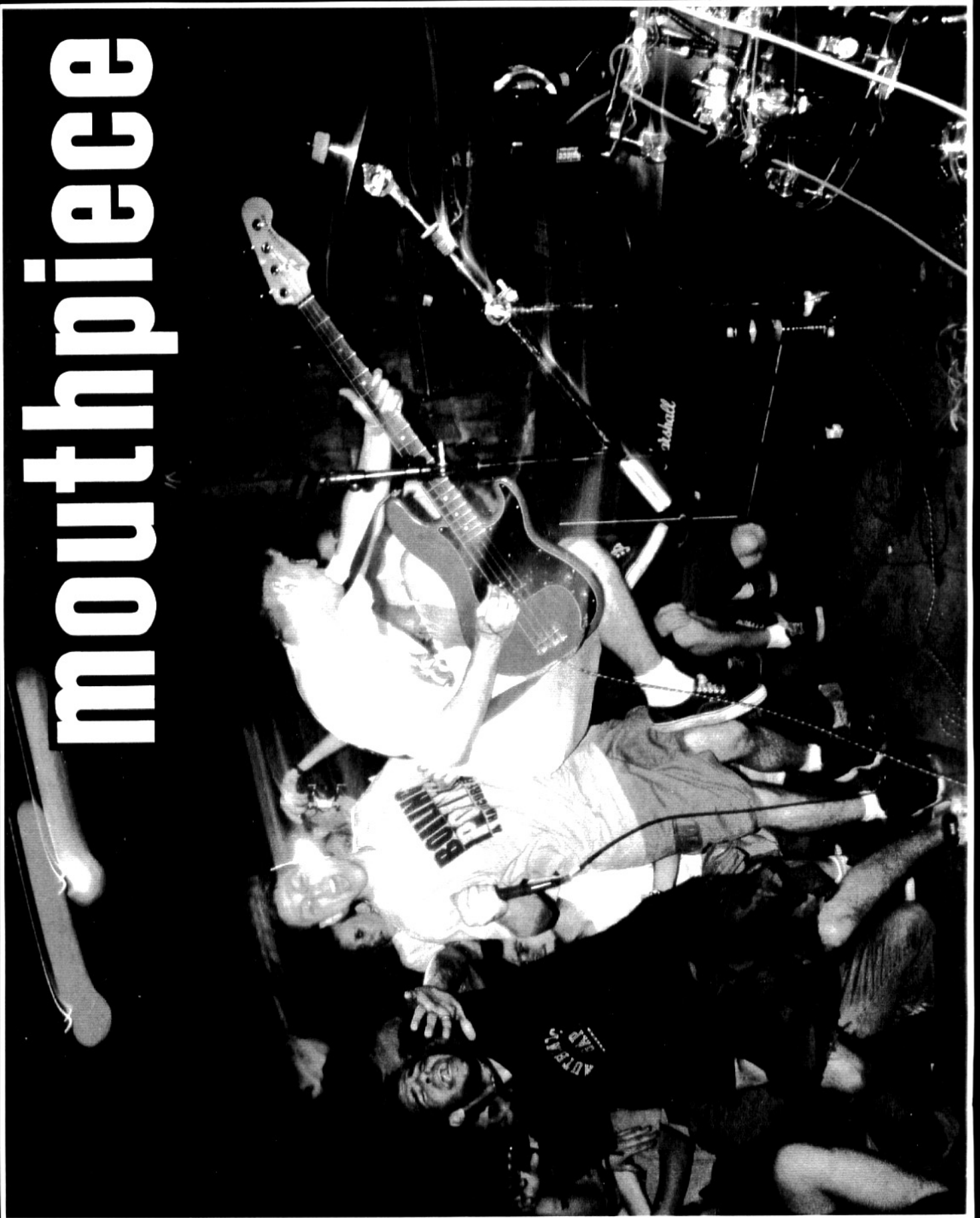
Personally, I have rent, a car payment, a student loan payment, and a credit card balance (accrued as tour support has been hard to come by) to attend to while I'm on the road. I quit my job to go on the road and play shows. At 27, I don't have parents that pay for everything for me. With as much as we tour, if I can't make ends meet on the road, I can't go on the road. It's as simple as that. The other members have their own situations as well. I feel that most of this information is nobody else's business but ours. I don't mean to whine here but after seeing all the posts related to this matter, I thought it fair to express our side of the situation. Casey-Ignite

p.s. To all the people that live in areas we cancelled, we apologize for any confusion and will be playing in your area after we arrange a tour (ourselves this time...agents are a nightmare) for next year. Thank You.

Underground Zine Scene #5 The Highly Acclaimed International Issue Pt 2 is now available as of March 1, 1996 at a new address. Nearly 200 zine reviews and 75 music reviews. Critics from Fear of Life, Subversive Agenda, Industrial Nation, Spiked Impalement, Underground Scene Report, Flipside, Maximumrockroll, Factsheet Five, Metal Maniacs, Calmant, Straight Edge, Masodik Latas, Close-Up, Damaged Jackal and many others have raved about the zine reviews from International Issue pt 1 (Issue #4). Check it out for yourself. Send \$2 ppd U.S. to John Ridge, 316 E. Main St., Sebewaing, MI 48759. Trades welcomed. All musical Styles appreciated.

THE LAST INTERVIEW

mouthpiece



INTERVIEW BY: RONNY LITTLE PHOTOS: TRACY AND MILISA

MOUTHPIECE PART ONE

Mouthpiece. All but a memory now. How will we remember them? Will we remember them as one of the greats? Will we mention them in the same breath as Minor Threat and SSD? Youth of Today and Uniform Choice? Maybe not, but they definitely played a huge role in saving hardcore from the fate it was hurdling toward only a few years ago: metal. When you think about it, the years 1991 through 1994 were easily the most disposable years in hardcore's short history. The music from that time period began to evolve from a fast and angry music with a message to a heavy metal influenced disgrace where the biggest concern seemed to be, "can you dance to it?" From the beginning, Mouthpiece played Hardcore music, and they played it the way the Hardcore Gods intended it to be played. During the lean years, when Metallica looked like more of a hardcore band than most hardcore bands, Mouthpiece stood out. For guys like me, they were that link to the past. The last hardcore band on Earth. Today, things are picking up again. Bands like Floorpunch, 97a, and Ten Yard Fight are reacquainting the East Coast with Hardcore music the way it was intended to be played. Mouthpiece on the other hand, never stopped playing it, until now that is. Call me crazy, but if Mouthpiece wasn't there through the lean years to serve as a reminder to what Hardcore music actually sounded like, I wonder if any of us would remember at all. The following interview was conducted with the heart and soul of the band, singer Tim McMahon. Tim and I hadn't originally met on the best of terms, something he reminded me of during the interview. The reason for the tension between us was solely on me. I am cynical by nature. I question everything, but after getting acquainted with Tim over the past three years, one thing I will never question again is the guy's heart. -Ronny Little

When I first starting hearing about Mouthpiece oh so many years ago, I never was interested in hearing them. There were too many bad, cheese wiz Straight Edge bands from New Jersey all ready. I didn't think we needed anymore. To the best of my memory, the first time I saw Mouthpiece was in 1994. I sort of dug them and asked Brett about the Lp that came out around that time. He told me to get it, it was good. Eventually, they really began to grow on me heavily. I honestly like them a lot. After seeing too many bands wimp out or "progress" (the P.C. term for it), Mouthpiece stayed the same throughout their existence. I first wanted to interview them for HW #8 but it never happened. I then asked Brett if he thought it would be a cool idea to have the final MP interview. I think the next day Ronny calls me up and asked if he could do a last interview. I was like, "What are you reading my fucking mind?" I think the man did a great job here. With the demise of Mouthpiece comes to a close another chapter of NJHC, but a new band looms. At least I know a few years down the line we won't be hearing "rumors" of Tim Mc Mahon passed out in some back alley somewhere. I'm sure in his case "True 'Til Death" really does mean something. Thanks for the memories, guys... Dave K.

MOUTHPIECE slowly became one of my favorite bands over the past few years. The thing I like the best about these guys is: no bullshit. A hardcore band from day one, they played good music which never lost it's focus. Always a good cover song in the set and no posing. While many of their contemporaries changed their sound or began taking themselves way too seriously MOUTHPIECE kept on going. But time has caught up with them and there will be many people who will miss their shows. MOUTHPIECE is a classic hardcore band who are destined to inspire many. And let's not forget, these guys never forgot to mention they were from New Jersey. Consider this their "last interview" which took place only weeks before their last show. -Brett

Hardware: So why is Mouthpiece finally calling it quits after six years?

Tim McMahon: It all basically comes down to one thing: Chris, our guitar player. He's got a full-time job...he's got a real life now, you know? I mean, between mountain biking, which is something he takes real seriously, he competes...he's got a lot of responsibilities. He's a lot older than all of us and he really just can't take off for an extensive amount of time. We were supposed to go to Europe, but we couldn't do it because Matt, our last guitar player, quit and Chris couldn't take off for a month and do it. We planned it thinking we'd go as a four-piece with Matt, but Matt moved away to Kentucky. We've been through so many guitar players, and we just don't feel like dealing with it anymore. Chris just can't do what we want to do. We were just (recently) going to go away for a week...he can't do it. He can't get off of work that much, you know? He can't be away from his bike. Whatever. It's the situation. That's what he's got to do. It's not like he doesn't care about hardcore anymore or doesn't want to do this band, it's just that it's not practical right now, I guess. So, we've done a lot. We've been around for six years, I mean, which is a lot longer than a lot of bands have been around. We've had a lot of fun, and hopefully we've made an impact while we've been here. We're breaking up, but I don't even feel it that way because I've already got a new band started (Hands Tied) and it's taking off already. We're not really dying. We're just being reincarnated.

Hardware: What happened with Dave Rosenberg? I thought he was your best bass player ever.

Tim McMahon: I'd go as far as to say that he was. Dave...awesome kid. Awesome bass player. That kid went fucking crazy, he was good. But like so many other kids, he just lost sight of everything. He started drinking, and I was like yo, we're not going to have that. "Oh, all right. I'd love to stay in the band, but I'm not going to be straight-edge anymore." Well, Mouthpiece is a straight-edge band, and this is a bunch of bullshit to me, so you're going to leave and find somebody new. He's a cool kid.

Great bass player. But, I'm not going to sacrifice the integrity of the band. I'm not going to stand for that.

Hardware: What happened on that first West Coast Tour? I heard that was a mess.

Tim McMahon: I'll tell you what. The first show that we ever played out there in California was one of the most memorable shows in my life. We went out there, I think it was in '91. We had been playing out here, and the 7" wasn't out yet or anything. Yeah, we had a little bit of a following, but it was just friends that sang along. Well, our 7" had come out two weeks before we got out there, and it was just getting out here (East Coast), but it had been out there, because New Age is a West Coast label, so those kids (Cali) had gotten this record. We got out there, and I remember going to this show. It was at The Roxy. The Roxy's a huge fucking club. Guns n' Roses played there. The place was packed. We played with Outspoken, Ressurrection, Chorus of Disapproval, and Strife. It was a big show, and there was tons of kids there. A lot of shit went wrong as far as Chris. He just isn't built for touring.

Hardware: In six years, what do you feel you've accomplished as a band, or as an individual?

Tim McMahon: One thing I've noticed over the past six years...when we started, the scene was not like this. Before we started, the scene was fucking great, and then when we started, all the bands broke up. It was dead. I mean, the first time we played here (Middlesex County College) was six years ago, and there was like fifty people here, you know? Look at it now. It's just phenomenal. I think that bands like us and bands like Strife have built a new scene...like I said, there was fifty kids here the first time we played, and now there's like five-hundred. I think we had something to do with that. I don't know if that sounds like I've got an ego or not, but...

Hardware: I think you guys had a lot to do with it. When Mouthpiece, Ressurrection, and Lifetime all put out those records on New Age all at once, I think that instantly put New Jersey on the map. Personally, that's when I think things started taking off for New Jersey.

Tim McMahon: We've outlasted those bands. Ressurrection is broken up. Lifetime...I don't know. To me, it doesn't seem like they're doing the same thing that they've always been doing. Maybe they are. I don't know. I don't follow them like I use to. We've been here for six years, and we've been doing the same thing. I don't feel like we're being stale and not progressing. We're playing hardcore. We don't have to start getting poppy or start

getting metal or anything. We're playing hardcore and we're having fun, and I think we've made some kind of difference in the scene. Not alone. Those other bands, they've helped. But I see that as an accomplishment. I mean, I'm not going to say that as far as the whole country, but like here (New Jersey), I think we've made a difference. Maybe I'm fooling myself, but the way that I'm looking at it now, we have, and it's a good feeling.

Hardware: What were some of the low points throughout six years?

Tim McMahon: Having to cancel going to Europe three times. Losing guitar players and bass players. Having people in our band break their edge. Stuff like that. I really wish that from day one, we made for it. His head just does not work right, so he didn't play with us the first show. He just freaked out. Did you know that?

Hardware: No, I just heard that things were a mess.

Tim McMahon: Chris was filling in for Ressurrection because their bass player couldn't go out there. He didn't really want to fill in, he was kind of doing them a favor, but he didn't have enough time to learn the songs, so Chris is the kind of kid who doesn't just get up there and just go boom-boom-boom. He's got to know what the fuck he's doing. He wants everything perfect and professional. Ressurrection were the kind of band where you could go boom-boom-boom with the bass and pull it off. Chris was just like, "I don't know this song, so I don't want to do it." They were just like, "it don't matter, man. Just play whatever," and Chris can't do that. He freaked out, and he left. He put down the bass in the middle of the fucking show, and he left. It's something Chris has been famous for doing. He disappeared. We were playing next, and he wasn't there. We were like, "what the fuck." Luckily we had two guitar players at the time, so we had one of the guitar players play bass. We had to get on. There was like five-hundred kids out there. These kids knew our fucking words. It was nuts. I remember running and jumping into the crowd almost feet-first. It was like jumping into the ocean. There were so many fucking kids diving and singing along and it blew me away. Looking at it now, that show probably wasn't as good as this (Middlesex show 6/29/96), but at that time, it was the first real experience where kids knew our lyrics, kids are going nuts, I mean, wow, we're a real band, you know? That show hit me like a ton of bricks. After that show, we calmed Chris down, but he was like a firecracker ready to explode. Like the last show we played (that tour), he just blew up. I mean, we played good shows, and to some extent, had some fun, but it was a learning experience. Everytime we go out to California,

something doesn't go right. Last time we went to California, we played the first show, and Chris just couldn't handle it. Like I said before, he's just not built for tour. That night, he took a flight home, so we played the rest of the tour as a four piece.

Hardware: When you were initially writing your lyrics, did you ever think that hundreds of kids would be screaming them along with you? How does that make you feel?

Tim McMahon: No, I never thought it was going to be like that. And now that it has, it's like holy shit, I can't believe there's fucking kids all over the country that know these words that I'm writing in my room. It's crazy. It's unbelievable.

Hardware: For a long stretch of time, Mouthpiece was one of the few bands that sounded like a hardcore band. You guys avoided the who metal thing that swarmed over the scene until just recently. Now there's a bunch of bands like Floorpunch,

97A, Ten Yard Fight, Rancor, and (of course) Rain On The Parade popping up all over the place, playing hardcore music. Don't you feel this is kind of a bad time for you guys to be cutting out when things are just starting to get interesting again?

Tim McMahon: I've got to think about, how much bigger are we going to get? How much more would we do? We've done tours, although we haven't gone to Europe. I would love for this band to stay together, but it's just...I kind of feel like, "who am I fooling? We're not going to break up." We are, but it's like we've been saying we're going to break up for months now. We keep going, "this is our last show. No, this is our last show. This is it..." We fucking love doing this stuff. We love playing hardcore shows. And then all of these good shows come up. This was supposed to be our second to last show, and these kids come up and say to me, "hey, do you guys want to do a show? You can pick the bands." Wow! We get to play with hardcore bands? You know what I mean? Wow! This



is cool! And it's tempting. It's like, "wow, that could be fun!" And no doubt about it; it's fun. It's a lot of fun. It's great. I don't wish this band was ending, but at the same time, it's also kind of refreshing to start something new.

Hardware: What's the name of the new band?

Tim McMahon: Hands Tied. We don't want anything tying us down as far as band members go. We all work part-time jobs. If we want to go out (on the road) for a year, we'll do it. Chris always had a problem writing songs. He wouldn't write a song for months, and then he'd rip out four songs, and then he'd go without one for a year. With this band (Hands Tied), we just keep writing songs and writing songs. It's working like a real band.

Hardware: Is it like a professional relationship you have with the guys, more so than a friendship, like it used to be?

Tim McMahon: Professional seems so...I don't feel like it's a job or anything like that. The band is like something that gets us back together. There was a time when we all used to hang out, but over years, people start going their own way. They get interested in other things. Did I answer the question? Because you were asking if we fight. I mean we have. In the past we've had problems. I mean, Chris goes off the deep end...

Hardware: Is there an official count of how many times Chris has actually quit the band?

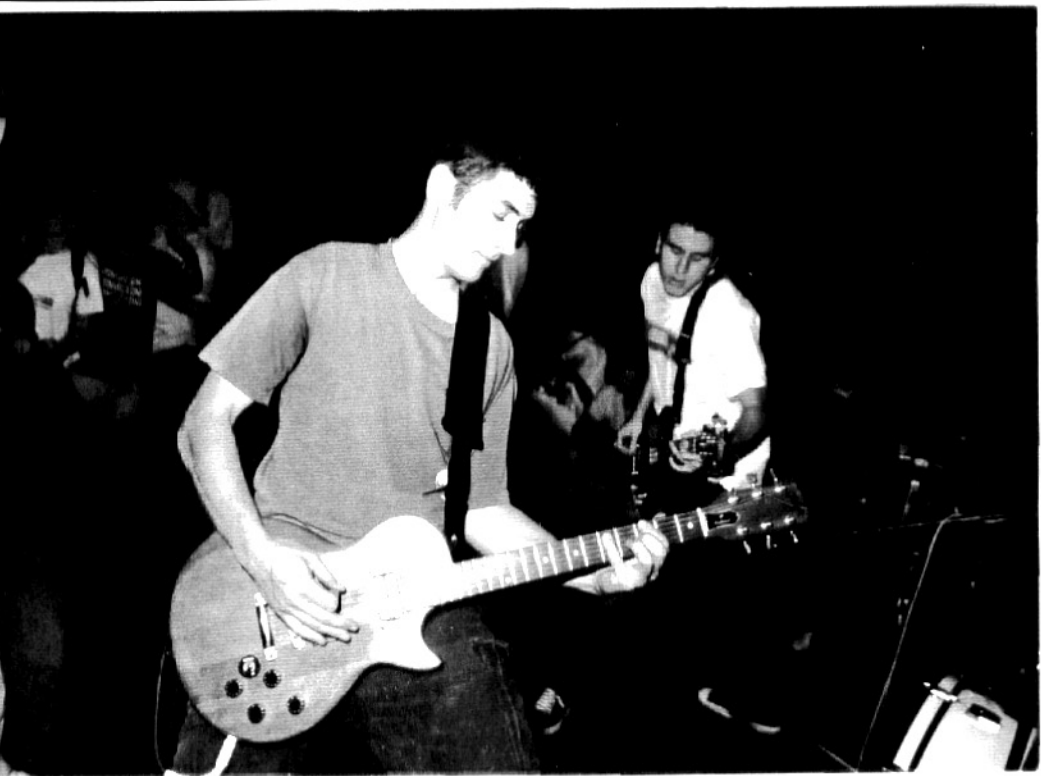
Tim McMahon: Oh. No way. No way. I don't think so. It's way beyond counting. He's really temperamental. He's a weird kid. I mean, he's obviously very hard to get along with, because we've gone through so many people, and everybody's like "fuck Chris!" and Chris is always like "Fuck them!" The only people who have stayed through it is me and Jason. He's gotten in little scuffles with us, but it's always blown over. Basically, Jason, Chris and I...we don't have any problems.

Hardware: I've always wondered why you guys didn't have more stuff out.

Tim McMahon: Yeah. I guess I could add that to our low points, but I guess I shouldn't complain too much, because for what we've got, I think it's good. There's a few songs here and there that I'm not completely psyched about, but...

Hardware: You guys have been together for six years. Has it been difficult? Do you do a lot of fighting?

Tim McMahon: We've gone through fighting, but right now, we're at the point where we don't hang out anymore. I mean, I hang out with Sean, but Sean's only been in the band for



a year, you know? Actually, he's been in the band longer than a year, but...Sean came into the band when the Lp came out. When was that? Ninety-four? Ninety-four, I guess. I hang out with him, but like I hang out with Jason once in a blue moon. Chris has a full-time job, full-time girlfriend, full-time biking...he doesn't really do much else. Well, actually he's got a lot of things he's into like, everything from collecting antiques to making wreaths. During Christmas, he makes wreaths and sells them at flea markets and makes tons of money. He's big-time into antiques. He'll go into a 300 year-old place that's all closed down and look for certain kinds of doors and stuff like that, or doors that were made at a certain time, and he refinishes them and I don't know whether he sells them, or I don't know what the hell he does with them. He's got so much going on in his life. He doesn't really hang out that much anymore.

Hardware: So, why Mouthpiece? When I first heard the name, I thought of it in the sense of "mouth guard."

Tim McMahon: Our friend Tony was doing this zine. He's done tons of zines, but at one point he was going to do a zine called Mouthpiece. If you look in a dictionary, there's two meanings. Yeah, there's the mouth guard that you put in your mouth when you're playing sports or whatever, but the definition that we interpreted it as like, a spokesperson for a group. He was going to use his zine title as like a spokesperson for the scene, but it never really happened, and at the same time, we were called Control. Looking back, I don't think Control was a bad name, but I like Mouthpiece better. We were all just like, Control is such a

generic name. I just took it from SS Decontrol. We wanted something a little more original and we all thought that Mouthpiece was cool. In a way, we used it like we'll be the spokesperson for hardcore. I've always said Mouthpiece is my outlet for talking about all of the shit I see, like the whole hardcore scene going down the drain. Mouthpiece has been about nothing but, "this sucks. Why aren't things better?" I have no songs that are happy. So Mouthpiece is a good name, because I can get up there and say these things bother me. Mouthpiece was an appropriate name.

Hardware: What was your favorite place to play in New Jersey?

Tim McMahon: Middlesex. Middlesex County College was the coolest place for us because we played there six years ago when we had nothing out. Every year, we've played there, and every year it just gets consecutively better, and better, and better. And those shows, I think, did so much for us. We played these big huge shows, and after a while we started getting forced into kid's heads. That was the coolest thing. We actually had our...not to sound cheesy, but we kind of had our fan base grow from there up. That's when we started having more and more kids coming up front, singing along, and diving. There has been other places that have been cool, but nothing was as consistent as Middlesex as far as shows and crowds. I don't think we've ever had a bad show there. We've had shows here where the show was put together in the matter of a week where we'd end up headlining, and they'd still end up being great. It was almost like our hometown.

Mouthpiece Part 2: The Lyrics Explained

Abandon

Turn to you is what I wanted to do
But you just turned away
Cold
Cold you just made things worse
I can't escape this pain
You don't know what's on my mind
Do you even care?
I've called you a friend
But at times you were never there
I won't forget what I've done for you
How could you do this to me?
Behind my back the lies were thrown
And I won't accept what's been done
I've got to get away
From what kept me back yesterday
Abandon those feelings
Just leave them behind
Because
I've got to get away
Turn to you is what I wanted to do
But you just turned away
Cold
Cold you just made things worse
I can't escape

It keeps on coming back
Leaving all that's been done
In the past
There's no time and no end
I keep erasing and erasing
But it's not coming clean
I can't ignore it
I can't face it
It leaves me empty inside
Circle again
There goes another friend
I hold my breath
I shut my eyes
It's coming back
It's coming back
Circle again
There goes another friend
It's coming back

Again

When Mouthpiece first went out to California, we just had the biggest fall-out between members of the band, and like, we went out there with Ressurrection... Some people in Mouthpiece didn't get along with Ressurrection, and some people in Mouthpiece didn't get along with people in Mouthpiece. It was such a mess. We didn't talk to each other. So much shit went down. It was so lame. After a while, people in the bands started to talk things out, and we began to pick up where things left off, I guess. It wasn't like we were at war with Ressurrection or anything like that, but some shit went down out there, and for a while, we weren't on really good terms with them. After a while we kind of built it back up and cleared everything back up, I guess. Circle again. There goes another friend. It's like you've got friends that go away and come back. I mean, for me, this happens a lot. I've pretty much had the same friends for eight or nine years. I'm not as good of friends with the same people, but I'm not enemies with any of them. I'm still pretty much friends with the same people, and you know, we've gone through our shit where we're not friends for a while, and then we are. It's just about the whole system of friendships.

Cinder

Where are we going and what have we done
Everything we've learned it's all been
Ignored, we turned it all to cinder,
we turned it all to rust were standing
in these ruins, and it's all because of us
We load the gun and we pull the trigger
Looking into tomorrow we'll all

have turn to
Dust lost, lost, lost
In our heads lost, lost, lost
To ourselves lost, lost, lost

Cinder

Bands like Chokehold, I've read interviews where they've where they say, if you're not talking about politics, and you're just singing about straight-edge, and you're just singing about friendship and being stabbed in the back, you might as well not even be doing it. When I fucking read that, it just blew me through the fucking wall. Who are you to tell me what I should and shouldn't be singing about. If I want to get up there and sing about toe jam, I'm gonna fucking do it. I don't give a shit. If that's what I want to sing about, I'm gonna do it. Just like, if those metal bands want to get up there and play metal, that's what their going to do. Basically, what I got out of it is, they said it's useless to sing songs about the classic stuff that every straight-edge band has sung songs about. He said it's already been said. But the same stuff keeps happening. There's still kids doing drugs. There's still kids wasting their lives away. There's still people stabbing me in the back. That might sound stupid, but that the way I feel. I think a lot of these bands that are so political, I think it's a bunch of imaginary bullshit. Half of these kids are sixteen year-old kids who live at home with their parents. How much do they know about politics? I'm twenty-two years-old, I live at home with my parents, I've got a job and go to school...I don't know shit about politics, you know. I know the basics. I know as much as I should know now. There's a lot of shit that goes on, but for somebody to tell me that I shouldn't bother singing songs about this other stuff, that I should sing songs about politics, I just think it's complete bullshit. What are they really accomplishing? What has Chokehold accomplished? I don't want to come down on Chokehold, but that's the band that comes up in my head, and I've read interviews where the guy has said stuff, so whatever. I think Mouthpiece has accomplished a lot more than they have. I feel like we've brought back...this scene was dying. We've made a dent. What has Chokehold done? They played the same music that everyone was playing at the time. They sang songs about politics. Has anybody been like, "This is it. We're revolting against the government! We made a difference!" I mean, if you're going to change something, work on yourself first.

Can We Win

What brings me to want you, What brings me to hate you, How can you change my feelings, How can you change my moods. It's all in a word, Yeah just one word But the one word could hurt Worse than a knife through My heart. I would kill for you and I would die for you But for what, For what, Is it all really worth it, Or will I still end up in pain in the end, Why do I get this feeling I can't win, Can I win, can you win, can we win.

Again

This circle never ends
Again and again

Abandoned

Abandoned is about another friend. Somebody that I had been friends with for a long time. We've gone through a lot of shit, if you know what I mean. We'd gone from being best friends to not even talking. What it basically came down to is like, at times, this kid, I thought he was a good friend, but I'd have see where I wanted him to be there so I could talk to him, and the same shit probably happened to him, but abandoned was my way to release my feelings. I'm not saying I'm guilty free of it, because I'm not. But I remember this certain time when I was really upset, and I needed someone to talk to-he wasn't there. He kind of didn't care to be there. And then there's the times when this person just fucked me over more than I'd ever want to be fucked over. I felt really screwed over by this kid sometimes. But, what it comes down to is a lot of petty bullshit. That's basically all it's about. Feeling like you've been abandoned by your friends.

Can We Win

It's about this girl that I had a crush on. She was two grades older than me and I always thought this girl was so rad. I don't know why. I never knew her. I just used to see her all the time. She kind of hung out with skaters. She had an X watch, and I was like "Wow, a girl with an X watch, holy shit!" I was so stoked on it, you know? When it came down to it, I was so into this girl, but she didn't know me and I didn't know her personally, but what I did know about her was that she was a total scumbag. I'd always hear how she would go to parties, get drunk, and somebody would be screwing her in the bathroom. She was a dirtbag girl. She was just one of those girls in high school that was always boozed up. Everybody just knew her as a dirtbag, you know what I mean? It's just funny, because I wrote that song, and...I'd never literally kill for this girl, die for this girl. It was kind of an overexaggeration. What I really meant was, yeah, I think this girl is so rad and stuff, but I don't know this girl and she's a scumbag. Why do I think about it, because I was into this girl for a few years. Why? It was stupid. I was never going to talk to this girl, and she was a scumbag anyway.

Column

Lie down the foundation
Build up your walls
Tie down your convictions
Block out contaminations
Don't let it break
Don't let it fall

Column

For me, it's just kind of my basic outlook on life. You find something you really believe in.... Build on it. Don't let it break. Don't let it fall. To me, the whole idea of being straight-edge means so much to me that I'm just going to build onto it and keep moving in a positive direction. Staying true to myself and staying true to my beliefs. That's all it really is. I just wanted to write something simple. It's a very fast song, quick and short. I just wanted to write something to the point.

Distracted

Taking a journey through my mind, leaving everything else far behind. Looking into the depths of my imagination. Feelings off course, out of reach but then I catch myself. It's all so real, yet it's only in my mind, taking trips into fear and beyond, here's what I find. It's all coming at me and I can't get away. Why do I put myself through this every fucking day?

Distracted

Distracted is actually one song where I got the whole idea of a song from a Slayer song. Distracted was one of those songs where I just picked up the lyric sheet of a Slayer record...they've always got crazy lyrics. At one point, I just wanted to write weird lyrics and use weird words and stuff. Distracted didn't turn out like that, but I remember what I did was I picked up a Slayer record, and I remember some lyrics about...off the top of my head I can't remember. It was something off of Reign In Blood, I think, or maybe South of Heaven...I don't know. It was about looking into

your head and thinking about you know what you really want. I think it was something about how people are so fascinated with death, and even though they try to deny it, they really are, and if there's an accident, they want to go see it. You know what I mean? It's morbid, but...I don't know. Whatever. That's where I got the idea from. I remember looking at a Slayer record and saying I've got to write something like this. That is what I originally had in mind, but when it came down to it, I didn't use anything from it. It kind of inspired me for some strange reason. I don't know exactly why. It's just about going through your head, sitting there thinking about all kinds of crazy stuff.

Face Tomorrow

I won't sit back and play the role
I can't accept what it has become
I tried to look the other way
But i can't hold on to yesterday
You have warped what we had
Built it up and watched it fall
Now it hangs on by a thread
I won't forget what we had
And what it meant, I won't forget
You can change the face but
You can't touch whats in my heart
And you can't change the sound
But you can't tear this apart
You won't tear this apart
You can't tear this apart

Face Tomorrow

Face Tomorrow is my backlash at the whole metal thing. It's not directed toward Snapcase or even Earth Crisis. I like Snapcase, and I'll tell you why I think they're a good band. I think the Snapcase kids, for the most part, they've been into hardcore for a while. They know what hardcore is about. What they're doing is...what they're doing is new. I think they pull it off well. It's pretty much the same thing as far as Earth Crisis goes. Personally, I don't think Earth Crisis has pulled it off as well as Snapcase, but I'll admit it. I think that Firestorm 7" is catchy. It's decent stuff. I'm not saying I agree with everything they say, or how they portray everything. Once again, a couple of the kids in that band have been around for a while. They know what hardcore is about. I mean, I've read interviews with Carl where he's like, "Yeah, I'm into DYS and Slayer." Whatever. If you want to play your music like that, that's what you want to do. To get back to what I was saying, bands that get into it now don't know about these other bands. They don't relate Judge to Snapcase. They don't relate DYS to Earth Crisis at all. They just go, yeah, that's hardcore! So they play that and it comes off kind of shabby. Another band comes up, and hears that band, and as it goes down and down, it's just watered-down bullshit. The next thing you know, they're not even playing hardcore. I mean, perfect example...I think Bloodlet is one of the worst bands in the hardcore scene. They're not a hardcore band. They have a right to be there. They have a right to play music, whatever. But to me, it's just not hardcore. It's death metal. Whatever. Maybe they play good death metal. I don't know. I'm not into death metal. But, when you're going to be playing hardcore shows, I kind of think you should be playing hardcore. I guess I'm old fashioned that way, fuck, I don't care. That's the way I feel. To me, it's important to keep hardcore...hardcore. If hardcore is not going to be hardcore anymore, I don't want to be involved in it. I want to be here to hear bands that are hardcore bands. There's handfuls of bands in the hardcore scene that aren't hardcore! I don't

know about you, but I think that's ridiculous. At a hardcore show, I'm not there to just rock out. I'm there because this means something to me.

Frame

Keep your distance, I've had enough
your ways, restrict yourself. I've
tried to help, but you just ignore
every word I say. So now I
watch you melt... Into this mold
That you've created, and it's obvious
You've lost it all. Darkness
surrounds you, and the mold's too
hard to break. You've lost your
mind in the bottle and now you're
just a puppet on the strings.
Condemned, and I see no hope for
You. Although I know I've tried
to help. I see my efforts all
in vain. So know I watch you
melt... into the mold. I watch
you melt. Into the mold and
soon you will be done. A mold,
A frame, the picture is set.

Frame

Frame is a song that I can relate to a lot more now than when I wrote it. I mean, when I wrote the song, I was seventeen or something. I mean, I didn't really have any friends who were into drugs or anything, and fucking themselves up. I wasn't in any predicaments where I had to reach out my hand and help somebody who was fucking themselves up. I didn't have that problem. There was people, but none of my friends or anybody I could personally relate to. I just had the idea for the song, and it was something I wanted to write about. It was a little bit of an imaginary thing. Like, if it happened, this is how I would approach it. If I had a friend, I would want to help him out. I wouldn't want to turn away from him. I'd want to help him out, but if they weren't willing to have help, then keep your distance...I'm going to try to help you, but if you care enough to help yourself and you don't want my help, then you're going to kill yourself. But I mean, now I can relate to it so much. I mean, I know so many people now who are fucked up on drugs and shit like that.

Gauge

I watch you bring yourself down
I watch that machine tear you apart
I see it tangle your life
Now you stand with nothing
More weight on your back
You can't kill the pain
You've fallen out of reach
You life lies in your hands
Dismantle this machine
Bring it down
Down to its knees
More weight on your back
You can't kill your pain
Knuckles glued to the wall
What is left...what is left of you?
Gauge...
Depression

It filled your veins
And it took its toll
Clutch the remains
Pull it back together

Gauge

Gauge is about a friend of mine who I just really see as being an unhappy person. He's been unhappy for as long as I've known him. He's always thought so low of himself. He always seemed so depressed. He was always depressed. Always unhappy... grumpy and miserable. I wrote that song... I didn't say it to him, but it was kind of how I felt about the situation. I wished that he would just get his shit together, and stop beating the shit out of himself. It's pretty much all it's about. There's a line in the song that nobody understands, "knuckles glued to the wall" that nobody ever understands. I just always had it in my head that this kid was always punching walls. I've never done that, because I don't want to ruin my shit, but there like, some people, they don't think like that at all. They don't think. They just break the wall and hurt their hand. It's stupid. He was always beating that fucking wall. Not necessarily physically, but mentally he's always beating at that wall. He's always tearing himself apart.

Hold Back

Never, Have I felt this way before
It's a feeling that just can't be ignored
My mind and body are set to fight
But in my heart I know it's just not right
It's hard to feel this way and not let it show
You make your threats
And think they'll roll off my back
But you don't know I've got the strength you lack
You and your deceitful ways
Throw me in a rage
I'm glad I made the choice to just hold back
I thought it out before I was so quick to act
I thought about it and knew it just wasn't right
Let talk it out before we go ahead and fight...hold back

Hold Back

This is kind of a confession. Hold Back was not entirely written by me. When Control started, I was so new to the whole idea of writing lyrics that I didn't know how to do it. So we turned to Tony Rettman. For the whole beginning of Control, I didn't write any of the songs. Jason would write a song. Chris would write a song. I wouldn't write any songs. Tony would write most of our songs. Hold Back was a Control song. It was like the end of Control. That's how old it is. It seems ridiculous that I used to have somebody writing my lyrics for me that wasn't even in the band. I felt kind of goofy about that.

Left Of You

What it means and what it meant
Nothing changed in me I look
Around the faces change few remain
I guess to some its nothing more
Than a song but not to me so I
Move on I keep it all in my
Head I take whats left never forget
I never break there's so much more
Than you'll ever know
This means more to me than
You'll ever see can't take it
Away can't kill what's inside of me
I'll take this with me til there's
nothing left of me you can't turn
This around you can't keep me
down
And when your gone I'll move on
I will continue I am whats left of
you

Left Of You

You usually hear people say, "Yeah, Youth of Today! They were great, but...they're a bunch of sell outs now. Bold? Fuck Bold!" I hear band get on stage and be like "Fuck those sell-outs! Fuck those losers! Fuck them! Chain of Strength, bunch of fucking losers! They all went back on their word!" Okay, so they did. But, while they were together, they made a world of difference. Youth of Today...so Walter and Sammy aren't straight-edge anymore. So Porcell, maybe Ray fell. Look at what those fucking guys accomplished. Those guys could just totally disappear, but that won't erase what they've done. they've done so much for this hardcore scene that...there's more positive than negative. Same thing with Bold and Chain of Strength. Those bands made an impression on me. They changed me for the positive. If it wasn't for them, I wouldn't be this way. I think you should have a certain level of respect for them. For what they've accomplished. Any kid into straight-edge today that has no respect for Youth of Today, I think they're fucking losers because if it wasn't for Youth of Today, okay Minor Threat, SSD, DYS, those bands started it, but the straight-edge scene wasn't a big thing. It was a little localized thing, and then it faded away into pretty much nothing. Youth of Today, they took those ideas and went straight forward full-blast with them, and they made the straight-edge scene. They didn't do it single-handedly, but out of all of the bands, I think they did the biggest part. You don't have to respect them for what they do now. I don't respect what some of those guys do now, but I respect what they've done in the past.

Nothing There

I extended my hand
Pulled you to the top
Watched your sun rise
I stood by your side
You took advantage
Climbed for your fame
Held up your flag

And pushed me away
But I will not inflate your ego
And I will not back up your words

Now you can't handle
Lying on the ground
But without us
Where would you be?
Pushed through the ground
There's nothing there

Nothing There

It could be connected to a few different bands. When we started getting bigger, other bands were starting to come up. A few different other bands from the area. It was pretty cool. There were all of these bands, and they were cool. We pretty much had the same idea, and in one way or the other, we were trying to revive the hardcore scene. We were trying to become a solid force, you know what I mean. Something real. I felt like after a year or so...we would get bands on shows. I remember this guy from one band calling us up, "Hey, can you get us on this show?" We're like, yeah. Definitely. Let's do it. I'm not saying we were the oxygen for these bands. It's just, we were there together. We were doing the same thing. We were friends. I felt like we were helping each other out, and I thought things were cool. And then it seemed like we got to a certain point, and other bands picked up on there own, you know, full speed ahead putting out records and stuff. We were going a little bit slower. I think most people know that, for a while Mouthpiece was going real slow. But these bands that we were coming up with, I felt as if they got to where they wanted to be, and instead of looking back at us, and trying to help us out a little bit, they totally turned their backs to us. Mouthpiece? Who the fuck is Mouthpiece? Fuck Mouthpiece! They fucking suck! They haven't written any new songs. They keep playing the same shit over again. They sing about stupid stuff. Basically what it all comes down to is, as generic as it sounds, getting stabbed in the back. I felt like we were here together doing this, and they got to where they wanted to be, and just talked so much shit. When things were looking better for them, they just turned around and spit on us and talked so much shit about us. It was depressing. In the long-run, I may have made things out to be bigger than they really were, but the way I look at it, that's the way I felt then.

Still

I'm still here and now you're gone
I gotta ask myself, "What went Wrong?"
You, I looked up to, you,
I thought would hold true, but
look at you know. You're as good as gone.
The words you once said, were carved into my head,
My feelings so strong, I realize now,
you were just a waste of my time,
you drew your own line. I'm still here and now you're gone,
you say I'm not cool, because my feelings are too strong, well, I have no regrets,
How about you? I can't wait to see your shame shine through.

Strip

I remember I was at a show in Philly at Revival. It was at a Shelter show probably about 1990, and I remember seeing Roger Lambert from Upfront there and this other kid who used to go to shows. So anyway, he's (Roger) standing in front of me, and he's got his foot up on stage, and I'm looking over, and he's got Band-Aids covering up his straight-edge tattoo. I'm like, "I wonder why he's got Band-Aids on that," cos' I didn't know he wasn't straight-edge anymore. Then I hear him talking to this other kid, and their talking about getting drunk and all this shit, and I was just like, "Holy shit! This is Roger Upfront standing in front of me talking about how he got drunk the other day!" And then there was this other kid with him, who was straight-edge six months before, talking about getting fucked up, and like how he mixed these two drinks together. It just threw me through the wall. What the fuck is going on here?! And I started thinking about it. This is Roger from Upfront. You know, like superstar guy to me at the time. I'm thinking this guy... he's hot shit man! He's on top of the world here! This freakin' guy, I'd go up front and sing along to his band and everything, and I'm just this little kid, you know what I mean? And I'm just like, "I'm still straight-edge, and he's not?! What the fuck?!" Upfront was a very straight-edge band, and to have this guy standing in front of me, talking about getting drunk, and I didn't know at the time that he wasn't straight-edge anymore, it just threw me into this crazy thought about, I'm still here and now you're gone... what the fuck? What went wrong? I remember riding home from the show and talking with my friends like "Dude, I can't believe this!" I just kept saying over and over again, "He was talking about getting drunk! Roger! What the fuck?!" I remember going home that day, looking in the mirror at myself, and being like, "I'm going to be straight-edge for the rest of my life. This isn't some little bullshit to me."

Strip The Threads

Just strip it down
To something so cheap
Just strip it away
Wipe it from your head
You can't face you
Keep lying to yourself
You can't face her
Use what you want
Strip the threads
You can't go back
Strip the threads
Swallow it down
Strip the threads
Burn the lies
Strip the threads
You can't forget

Strip The Threads

It's basically about all of those (old) Allentown kids...okay, they're straight-edge-well, they were-they were straight-edge kids, but they were fucking scumbags. They were such sluts. They just went around fucking girls, going out picking up new girls every night. It was just pathetic. I'd end up going down to the shore and hearing the way that these kids talked, and it just made me sick, the way that they looked at girls. I guess it goes back to pretty much one of the original ideas of straight-edge. What Minor Threat said. Don't drink. Don't smoke. Don't fuck. To me, fuck is a big difference between having sex. Fucking to me is just going out and fucking a girl. Two

days later, fucking another girl. Just the whole mentality of, "I just want to get in a girls pants." It's just makes me sick. It's not just about guys. It's about girls, too. There's plenty of girls out there who do the same exact thing. They don't care. It's just...get laid. That whole mentality is just sick to me. Whether you're a girl or a boy, when you're gonna have sex with somebody, think about it before you do it. Are you going to regret this? Is this other person going to regret this? I just think there should be a complete understanding between both people. When someone's misinterpreting what's going to happen, it shouldn't happen. That's just the way I feel.

To Decide

It's about growing up. it has nothing to do with staying straight-edge or anything like that. People might read the words and say, "Oh, it's just another Mouthpiece song about people changing", but it's actually about a friend of mine. We were good friends for so long, but he kind of came to a point in his life where he goes "I better grow up. I've got to become an adult. I've got to stop going to hardcore shows. I've got to get a full-time job. I'm going to get interested in cars. I'm going to settle down. I'm going to get married, ya know, and start looking for stuff for our house and stuff like that..." It's just like, wait a minute. You're fucking twenty two years old and you're acting like you're forty. I guess for normal kids, that's the way it is. Hardcore kids are not like normal kids. I mean, (me, Ronny) twenty five years old, but you're just as youthful as the next guy. I've got friends that are old, but they're *not* old. They're old in their age, not in their heads. When I wrote this song, I wrote it about a person who is not old in his age, but is old in his head. What happened? I'm still sitting here and I'm still this young and happy kid going to hardcore shows and hanging out with people. Eight years ago, I was doing stage dives off my bed listening to "We're Not In This Alone" and I still do it today. I don't mean, "He's not straight edge". It's life itself. The whole world of growing up. Maybe they see something I don't see. In another way, I think it's something they *didn't* see.

What Remains

Everything is going down
Eroding to the ground
Sincerity running thin
What it means to me
It never meant to them
So now you take your shots
You think you know what I'm
about
But you don't know me
I'll back up every word I say
What remains is more than words

What Remains

(Asking me, Ronny Little) Do you know what this song is about? Me? (a bit sheepishly) Yeah, Dave Rosenberg kind of told me. The song is about you. That's where it came from. It came from the letters you wrote me. It came from all the stuff in your zine. I think specifically, it was the letters. First it was the bullshit, you talking shit (in Fuck You Fanzine), so I wrote you a letter, but then you wrote me a letter back...I remember you saying stuff like, "Man, you wait until you get to college..." and "true til' college," and stuff like that, and I'm getting so pissed off, like who the fuck does this guy think I am? Who the fuck does he think I am?! He doesn't fucking know me! I'll back up every word I say! You know what I mean? That's seriously what the song is about. I mean, you know, granted, there was people here and there that said shit, but the main thing was from that. You wrote me letters for a

while, and you were so...I didn't know you at all. I just remember getting these letters and wondering, why is this guy doing this? He doesn't know me. At first, I thought you were using my name as an example, being that I was from New Jersey, and Mouthpiece was pretty big in New Jersey, and you were pretty much from the same area, and that's just the way it went. But then I read these letters, that's what it all boiled down to. You thought you knew what I was about, but it wasn't true. You just assumed you knew what I was about, I guess from what you gathered from us playing.

What Was Said

What was said
Was just ignored
Your words mean nothing
Empty commitment falls short of
truth
Your stance lies dead
Actions remain spoken as cheap
words
Your revolution means nothing
A haze of violence shatters what
was said
On the ground lied what was built
I won't support your revolution
I will not listen to your lies
Your barriers, they will soon fall
As will your shallow pride
It's going to bring you down

What Was Said

What Was Said is completely about the whole vegan revolution. Not necessarily vegan, but the whole hardline thing. It's just about how they want people to change and they want to influence people's ideas. I think they are promoting something very positive. Something that I think is very smart and a great way to live your life, but by making threats and just being violent about it, it turns people away. I've thought about being vegan, but I don't feel like I'm ready for it. What I was trying to get at is that if you threaten people with violence and get down on everybody, you're not going to change anybody. The only thing you're going to do is scare them and push them further and further away from what you're trying to say. Violence and threats don't bring about change. It's just ignorant.

With This Regret

I've locked my only exit
I've done this myself
I want to go back
Start it over again
But I'll just waste my time
With this regret
Nothing I can do
Just try to move on
If only my conscience would let me
But I know there's no chance
So I beat on myself
Break everything inside
Scratch at the walls

Make my nails bleed
Empty myself...
Then I rebuild

With This Regret

With This Regret was a song I wrote after getting in a fight with my girlfriend. It was just one of those songs where I did something wrong. Something I regretted doing. I got in a fight with my girlfriend, we weren't talking, and it was something I did wrong, so I regret it. I'd get so stressed out about it, but what could I do about it? I'd already done it. What are you going to accomplish by getting stressed out about it? I can relate the song to other things beside that. It's just about regret. Everybody has regrets in some way or another. You regret something, but it's just something in your head. There's nothing you can do about it. You just stress yourself out over it. We never play that song. We've played it a couple of times.



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ALL AGES

downcast

Longtime readers of *HARDWARE* know that Brett's previous experience with a fanzine was with *PRINTED MATTER*. It was a 'zine so great that only 20 copies of the first issue were printed and then it faded into hardcore history. This *DOWNCAST* interview was in it. I've been meaning to reprint it many times before and here it finally is. *DOWNCAST* were a pretty good band for their time. They were probably the first that got tagged "P.C.". Their first seven inch launched Ebullition Records and *DOWNCAST*'s sound was ripped off and imitated by a billion bands. After i read this interview five years after it was done, I can't help but crack up. It's pretty funny. It shows how different people were at ABC No Rio and how different the East Coast kids were from the West. Read on and enjoy... David K.

DOWNCAST: august 1991 ABC No Rio by Brett Beach and Chris Strickland

HW: So what did you guys eat for breakfast?

Dave: I had a banana, about four hours ago.

Chris: I had a banana also, and a coconut Yoo Hoo from across the street.

Kevin: Nothing.

Brent: I had some bread.

Dave: I had this really shitty pineapple drink that's still sitting in my stomach. Did someone tell me about that? Who was that? Was that you guys?

HW: No sorry.

Dave: God, it's just sitting in my stomach.

Chris: Do you have the runs?

Dave: Not yet.

Chris: Soon you are going to have the runs.

Dave: Maybe.

HW: So how did you guys like the ABC No Rio shit hole punk palace?

Chris: I thought there were too many pipes on stage.

Dave: But it was convenient for me.

HW: Dave used them on his bass!

Chris: Yeah, but you know, instruments could get scratched. Heads... there was this pipe that I hit my head on, not hard, but I mean, I ... one false move.

HW: The stage was kinda dirty, don't you think?

Kevin: Yeah, it's all over my body right now.

HW: I'll bet you regret falling down all sweaty like that.

Kevin: I'll take a shower today.

HW: We know you guys played with BORN AGAINST for a while. What's like touring with Jon Hiltz? He smells a bit.

Dave: He smells nice!

Chris: Javier's farts are a hell of alot worse. His (Jon's) crotch is really bad though.

HW: Did you notice that Adam scratches his crotch alot.

Dave: Oh yeah.

Chris: Did you notice that Jon is always grabbing his pelvis like it's going to run away from him if he is not constantly grabbing it?

HW: Anything else about Jon Hiltz?

Chris: No.

HW: Did you like touring with BORN AGAINST and RORSCHACH? Were they good shows?

Kevin: Unfortunately the shows were fairly small. We got along really well with them. They're all really nice people. And Javier is the cyber god.

HW: Is Kinko's copy in California the center for all punk printing activities?

Dave: I'm the wrong person to ask.

Kevin: Yes.

HW: Yes, it is? OK. Do you guys skate? This has to be asked in every interview.

Kevin: No.

HW: No skaters! Surfers?

Brent: I skate.

HW: You skate? What kind of deck do you have?

Chris: Dave used to surf.

Dvae: I have a Campbell surfboard. It's 6' 4".

Brent: Do you want to hear my set-up?

HW: Yeah.

Brent: I have something like a 1987 Mark Gonzales.

Grace

Your God. Your lies.

What have you lost? Your self-doubt.

Your Christ. Your lies.

What have you lost? Uncertainty.

Your God. Your death.

What have you lost? Your life.

Your Christ. Your death.

What have you lost? Humanity.

Religion is a lie, self-denial.

Could you accept your mortality?

Religion is the opiate of the masses.

Could you accept your misery?

You are not the Chosen. You are not the

Right. You are not the Children.

You are the inhumane.

Your morality is broken.

Your compassion cruel.

Your justice unjust.

Your religion is a lie.



photos by: Kent Mc Clard

HW: This is the major question. Does DOWNCAST stir up killer mosh pits? I know you guys are against it, so this is a good question to go off on.

Kevin: Do we what?

HW: Stir up killer mosh pits.

Dave: We do. We like to tease, you know, we play that heavy thrash so people can if they want to, but we tell them not to.

HW: That's good. I think it's ridiculous. But you missed the guys who were moshing and sieg heiling to NO ESCAPE.

Kevin: Who?

HW: You were talking to one of the culprits.

Kevin: Oh that guy. Is he serious?

HW: Probably. He and another guy were very drunk.

Kevin: Yeah, that guy was very, very, very intoxicated. He asked me four different times where I was from. He can't remember much of what he did today.

HW: On the E.P. you have a little explanation before each song...is there a specific reason for that? Don't you think the lyrics stand on there own?

Kevin: it's just to explain the song.

HW: More clarity?

Kevin: Yeah. You can't always cover a complete concept or idea in a eight line song or something. Not like you can with an extra paragraph, that just gives people a little more of an idea of what we are talking about,

Dave: I think a perfect example of that is "Hate Comes Easy" because otherwise without the clarity it's a really misunderstood song, which is kinda unfortunate. It's not the hard-line, tougher than you, shit attitude, that it sometimes gets perceived as. So if people would read what we write on the 7" they could figure out what the song's about.

HW: A better understanding?

Dave: Yeah, exactly.

HW: We've heard rumors of a break-up. Is it true your last show is going to be at California's Red Barn?

Dave: Uh...

HW: Uh oh.

George: (Metalhead from Not For The Weak fanzine who saw Metallica six times on the Damaged Justice tour): Why do you talk so damn low so I can't hear you?

Question is repeated quite loudly.

George: I meant the good questions.

Dave: It will be our last show for this year because Brent is going to Guatemala until January.

HW: Peace corps? Something like that?

Brent: To study Spanish.

HW: That's a good place to do it I guess. You have a 10" coming out right?

DOWNCAST: ?????????????????

HW: I mean 12"! And it doesn't have a cover, it comes with a booklet or something.

Kevin: We started it before we left and Kent Mc Clard is finishing it for us so we don't what it's going to look like.

HW: Well we heard it's going to have a booklet.

Kevin: It's going to have a booklet, we just don't know if it's going to have a record jacket. Or whatever those things are called... that big cardboard thing that holds everything together.

Brent: It's just going to be a 12" x 12" book with a record inside it.

HW: I've never seen that before, that's a good idea. Graphics seem to be pretty important to you, like the demo and the 7". Do you think that graphics are really important for a band?

Brent: Well, I just think that if you are going to put something out it doesn't take that much more effort to make it look nice. But it's not meant to sell anything. it's not meant to mean much it's just how it looks...I don't know.

HW: The content is more important?

Brent: Yeah.

Tim Singer: Is this for Printed Matter #12?

HW: No #32!!

Tim: How was your sleep?

DOWNCAST: ?????????????????

HW: What do you think of about all the punks here that claim to be animal rights and everting, I don't kno if you have them in California, but they all shout about animal rights and they sit here and drink beer and smoke and wear leather jackets and stuff.

Kevin: It's pretty obvious what we think. It's totally hippacritical.

HW: We are not getting interviewed.

Kevin: Yeah well it's an obvious question.

HW: Do you have that in California?

Kevin: It's evrywhere.

HW: What do you guys think about animal rights? Vegetarianism and stuff.

Dave: We've all been vegetarian for a while and all of us are trying...I mean we're all pretty much vegans. We fuck up sometimes.

HW: You just take it one day at a time and try your best?

Dave: Yeah. We're always constantly trying to be vegan. It's just sometimes you don't knoe and you fuck up.

HW: What do you think about Vegan Reich and all that "hardline" stuff?

Kevin: Hard-line stuff?

HW: Yeah.

Kevin: Are they hardline? I don't even know, What the fuck?

HW: Yeah.

Kevin: It's just stupid. I mean it's just conservative kids with, this is just going to be my standard response to this question, I think for the rest of the tour. They're just conservative people with liberal views on their diet. That's it.

HW: Do you think that's any way to go about doing something good?

Kevin: I think it's going to do nothing but get a few conservative people into vegetarianism and turn alot of people away, because a lot of people are going to associate their beliefs on other issues, such as homosexuality and abortion, with their beliefs of vegetarianism and I jus don't know. It's really weird because they

care...It's just really weird stuff. They're weird. I think they're weird.

HW: How did Ebullition come about? Don't you guys have something to do with Ebullition?

Dave: No, that's all Kent Mc Clard's label. And Sonia.

HW: You guys seem to be pretty hard for women's rights. Would you like to comment on that?

Kevin: We are for women's rights.

HW: I seem to think that females (at hardcore shows) get intimidated into being hat racks or something.

Kevin: It's just indicative of our culture. Guys are raised to be dominant and the women are raised to be passive in our society. Hardcore is fairly aggressive music and it tends to eliminate a lot of women from getting involved. Avd even sometimes women that do get involved have a tough time hanging out at shows or whatever because it's such a macho thing for so long that people have a tough time just calming down and just enjoying hardcore as something that doesn't have to be this big "harder than you" crap.

HW: Do you think that the do it yourself attitude is disappearing in hardcore?

Kevin: We think it's very important. That's what keeps it real. it just depends on the band. I mean BORN AGAINST and RORSCHACH, those guys are totally into the DIY and the Positive Force people are, and Dischord records are just incredible as far as DIY. They're just the epitome of DIY. Then you have bands like BURN and INSIDE OUT that get on Revelation Records and expect everything to be done for them and expect \$300 to \$500 guarantees, respectively, when they play across the country. That's pretty disheartening. Dave says this alot, they're supposed to exemplify what hardcore is all about, good bands like that are supposed to be the idols. When they bullshit like that ii't disheartening.

HW: What do you think about CD's? Like hardcore CDs. I think that if vinyl goes, hardcore's next.

Kevin: I think that vinyl should be presevred, but I don't have anything against CDs.

Dave: I don't think any of us own a CD player.

Chris: I'd like one for my car, but I don't have a car.

HW: About Pee Wee Herman getting arrested, did that greatly affect you?

Kevin: It's stupid. It's totally blown out of proportion. They're persecuting someone for masterbating, which a totally natural act.

Dave: The guy's carrer is now shot to hell. It's really sad.

HW: They also say all the kids are going to be affected but they wouldn't even have known if the media didn't say anything.

Kevin: All the people in the media that are saying kids are going to be affected are probably going home and beating off that night anyway, so it doesn't matter.

George: Four other people got arrested that day for doing the same thing.

Kevin: Is this some sort of jerk-off crackdown?

George: It was during the movie "Tiger Shark" too.

HW: What kind of impact do you think the war has had on the country?

Dave: As far as patriotism?

HW: Anything.

Dave: If we want to keep it to the patriotism issue, I think that's a crock of shit.

George: A flag was burned at the Oi POLLOI show with BORN AGAINST. BORN AGAINST get on every big fucking show that happens here.

HW: Do you think that Dave K. is a cool guy?

Dave: Who?

HW: Dave, the guy doing the video comp.

Dave: Yeah, he seems cool. He's got a good project.

George: Don't get to know him too well because he's fucking weird. I'll tell him to his face that he's weird.

HW: Do you know that JUNKYARD are doing a Dag Nasty cover on their next album? It's "Staring At The Rude Boys", which is a cover anyway. I read that in RIP magazine.

George: They smell. Worse than Jon Hiltz.

HW: What goes on in California with that area code crew of whatever. 608 or 905 Or...Beverly Hills 90210.

Kevin: People come and hang out and sometimes give out free food and it's just cool.

HW: Too bad we don't have a 908 crew around here, maybe this place would be a little better.

George: Sorry, I'm 201.

HW: Can you read that graffiti? We don't know what it says.

Chris: Who's the big band around here?

HW: BORN AGAINST probably.

Chris: Do you guys like them?

HW: We like their older stuff, like when they first started. Like Dave said, "They're playing Jon Hiltz music now." Whose the big band out in California now?

George: Do you know INFEST? Tell them they fucking suck because they cancelled two years in a row here.

Paradox

Capitol punishment has never worked, it serves as no deterrence.

What you show is that it's accepted to kill as long as you choose the occurrence.

You can't claim that money is the issue this time because it's cheaper to keep them alive.

What I see is an archaic society consumed by a violent drive.

Violence is the enemy not the people you're keeping alive.

What I see is an archaic society consumed by a violent drive.

Kill a killer and you become a killer because "that's what they deserve."

When you kill a killer then you become the killer and what purpose does that serve.

You kill and kill and kill again so that people won't kill?

More die and die but it's a deterrent only in your blind eye.



Dave McClure — bass

Chris Hervey — drums

Brent Stephens — guitar

Kevin Doss — throat

George: That's not really a Dag Nasty song. (Didn't I just say that?—HW)

Dave: DOWN BY LAW, Dave Smalley's band, is also doing a Dag Nasty cover. It sucks because Shawn Brown wrote it.

HW: How many tickets did you get on tour? Speeding or otherwise?

Kevin: None.

HW: Have you gotten pulled over?

Kevin: No.

PM: I guess we are out of stupid questions.

George: I have a question. Why do you guys talk so low?

Kevin: Because we are tired. Why do you guys talk so loud and jittery?

George: Because we are from N.Y.

Kevin: See we're from California. What goes on here?

HW: You mean at this club?

Chris: Yeah.

HW: Cigarette smoking, beer drinking, bottle throwing. About a year ago, this place was very cool, there wasn't any punks at all.

HW: And they're slow on mail order.

Chris: Get used to that.

HW: How's FUEL?

Chris: They broke up.

George: I saw them at the Pipeline, there was like three people there myself included. It was a pretty good show.

Chris: He looks like Louie Anderson the comic. (pointing at George)

HW: Yeah he does a little. Oh yeah, what do you think of UNDERDOG?

Dave: I have yet to hear an UNDERDOG record.

HW: How about the cartoon?

Dave: Oh, Rocky and Bullwinkle was much better.

down
cast

Maybe we ought to study the killers (or you) and see what drives the killing kind.

We could search for a way to prevent further death, but that would never cross your bloodthirsty mind. Let it cross your mind



ABSOLUTION

74

Here's an old "blast from the past". This interview with Gavin Van Vlack originally appeared in *IN MEMORY OF...* #4 (1989), which was my first fanzine. **ABSOLUTION** were one of those bands I got into way too late. No sooner did I start to like them, they broke up. They were unique and powerful. And Djinji Brown was visually the second coming of H.R. I have been hearing a retrospective of **ABSOLUTION** will be coming out shortly. Get it. This interview was done by an old scenester named Chris "Wild Style" Razo. He was into the scene for about two years and then vanished. I still hear from him from time to time. Shit, I really miss that kid... DK

HW: Introduce yourself.

G: Um...I'm Gavin.

F: Jackrabbit (aka Fred Alva).

HW: What was the major cause for the breakup?

G: Well, what happened was Alan left the band and we got Sergio, who was leaving **COLLAPSE** at the time to play with us. Things were working out fairly well. There were a few conflicts that I'm not going to get into right now, but then the next thing that happened was that Greg left. So we got another drummer, the drummer from **COLLAPSE**.

HW: John?

G: Yeah, and all of a sudden Greg comes out with this bit, "You guys can't do any of the songs and you can't use the name". The thing is like everybody got really greedy about the band. They were like, "If we are not part of the picture, we don't want the picture to be on the wall anymore." Other people were getting really manipulated about things and it just...put it this way; it became a real headache. That's one of the reasons I left and as Djinji put it, "I rather leave with good memories than have it just become a rotten thing."

HW: Any thought at all of getting it back together?

G: None whatsoever on my part. None whatsoever.

HW: How about all the time and effort you put into **ABSOLUTION**, now it's all going to go to waste.

G: Time, effort, sleeping on park benches, losing jobs, starving for days on end, going close to criminally insane. Yeah, I mean it's like... I don't know. I poured my heart into the band and it got thrown back into my face. In a way it hurts, but I have a lot of good memories about it and I look at it as I learned from it. I hope my next band...I mean as I'm concerned my next band will be better than **ABSOLUTION**. I learned things I will do and things I won't do that I did with **ABSOLUTION**.

HW: So, what's next on your agenda?

G: Right now, I'm playing with Alex, ex-bass player from **PRESSURE RELEASE** and Alan from **BEYOND**.



photos by: Tim Singer

HW: Who sings?

G: Chaka, who did the New Breed comp. is singing for us. I'm looking to hear this bit, "Well, he's got another black lead singer. He's trying to redo **ABSOLUTION**". I don't want to do **ABSOLUTION**. **ABSOLUTION** has been done. It's like all these bands who want to go out and do **YOUTH OF TODAY**, why do something that's already been done?

HW: Why an Ep? It seems like you had enough material for an LP?

G: That wasn't my choice. I wanted to put more songs on the Ep. See, that's another thing with **ABSOLUTION**. Everybody had this "keep out of reach, never let anybody know what you are doing" bit. It's like alienating people, I don't like it. It's really annoying and they were like, "no we'll only do this much" and it's like we just leave them hanging. I would have liked to put out more stuff. I'm not happy with the 7".

HW: I remember last summer when you played at Tompkins Park, you had a saxophone player. What was that all about?

G: Um...he just got up on stage, he wasn't miked. He wasn't in the band, he was some just out of his mind dude who had a saxophone. I guess he got into us and like wanted to play with us.

HW: I was wondering, what the fuck is going on?

G: I never wrote any parts for a saxophone with music so... (laughter)

HW: Weren't you guys banned from CBGB's last summer?

G: Not the band, I was banned from CB's.

HW: Because you got into a fight during **RAW DEAL**?

G: I got into several fights (laughter). I was getting banned from CB's every couple of months, it's been like a steady thing for like four years now. Karen Krystal, I think she hates me. I don't understand...no I do understand why she does. I must be a big nuisance to her, but I'm not here for her to judge.

HW: Your band has had much success, even before the record came out. What do you think has attributed to that success?



G: By not letting ourselves get labeled maybe. When we first came out certain people came up to us and were like, "If you guys were a SxE band,

you guys will be huge" or "If you guys were a skinhead band, you'll be huge" I mean it's like the skinhead thing with us...that's one thing, we had a skinhead following because all of us at one time did consider us to be skinheads. We carry some of the same ideals now, but it's not...we are not the same skinhead as it is today as it was back when it use to be just like the HC skinhead. Who was a kid who shaved his head and went to HC shows. It was a different thing. Um... we didn't let ourselves get labeled SxE, no edge, skinhead, peace punk and we played with any kind of bands we can play with. I mean, from **AF** to **NAUSEA** to **LIVING COLOR**, that's the thing. We didn't let ourselves get labeled. I think a lot of kids would be less alienated if people wouldn't let their band be labeled.

HW: Speaking of **LIVING COLOR**, how was it playing with them in Central park?

G: I don't know, it's like playing any other show. I mean, it's opening up for a band who has a huge, huge, gigantic following.

HW: How did you get hooked up with that show?

G: They were looking for us for about two weeks and they went to our sound man, Jerry Williams. They were like "You do sound for **ABSOLUTION**? We want them to play Rock Against Racism". We found out like a week and half that we were playing. The other thing that kind of ticked me off was that the **RADICTS** were supposed to play. They deserved to play, they got a good message behind their music and they didn't get to play. They got nudged off by some other band.

HW: Does **LIVING COLOR** have anything against **24-7 SPYZ** because they (**LC**) didn't want them (**SPYZ**) playing with them at the Ritz? Or something like that.

G: For one thing, it's like **24-7 SPYZ**...I mean what they are doing... well they are great musicians, they are really good musicians. I'll give that to them. I don't believe in some of the politics, their trying to do this big cross marketing bit, which I can understand. They want to make money, that's fine, but, I just won't be gotten over on it. I don't believe in that, they are a good band. I'm friends with the guys. I don't believe...not gotten over on it, but I just don't know... that wide of a market. It's like what happens when you cross **THE EXPLOITED** with **DRI** and **WARZONE**, what do you have? A riot on your hands. It's like you are looking for fights despite the amount of money you make, your looking for fights. I don't want fights going on at my shows, it's a drag.

HW: How would you describe **ABSOLUTION**'s music?

G: Punk.

HW: You're kidding.

G: I'd call it punk. I mean, it's a new version of punk. It's like...

HW: Sounds good.

G: It's all from what we listen to, like **STIFF LITTLE FINGERS**, what we listen to right now. **STIFF LITTLE FINGERS** to the **BUZZCOCKS** to **ANGELIC UPSTARTS**, it started with stuff like that. I mean, **THE AVENGERS** from CA, all these bands. People don't know about these bands anymore, they don't know their history. They don't know anything like that. Even back to like **IGGY AND THE STOOGES** and stuff like that, David Bowie. It's just a different version of punk. It's still loud and aggressive music. I mean you could call it

rock and roll if you want to, you could even call it satanic speed salsa (laughter) it would still sound the same as it does.

HW: Alright, this one should be good. I heard you started a rumor that Neil (Life's Blood) made a crank call to **UPFRONT**?

G: That was not a rumor. That was total truth (laughter) I was there. Neil and I made the call.

HW: Why?

G: We were bored (immense laughter). Let's see, what other things did we do? Um... we have a pizza place that we call steadily prank phone calls to. We used to call South Africa and make prank phone calls there. We made calls to Munich (Germany). I mean a... I friends with the guys in **UPFRONT**, but they can't take it so... I'm friends with them but I don't believe in their following. HC kids have become so naive, they discriminate because people smoke, people drink. It's just as bad as being a racist. Discriminating against something like "oh well, they don't have to drink, they don't have to smoke". Yeah, but why don't you just take away their choice? Why don't we just make this a total fascist dictatorship then, OK? I mean, I could be a total nazi if I wanted to, people have seen me really nasty. I mean, I could be like that all the time if I wanted to and I don't. it's just stupid to come down on people because they are living their lives their own way.

HW: Every now and then I'll see **ABSOLUTION** tagged up on the wall. Who is the culprit behind that?

G: There's Hush from Sports crew, me, Djinji, Sergio, this kid John from Queens. A lot of people put it up, but it's mostly me and Djinji.

HW: Let me guess...It's when you are bored?

G: No, it's when I have to paint.

HW: Paint? (I thought he said pain)

ABSOLUTION

ABSOLUTION

G: Paint... How do you think I get it up on the wall? You think I weld it there? (laughter)

HW: I used to tag too, but I got caught. (laughter)

G: I write. Writing is fun. I mean I like writing, but its like...that's another thing, with people saying...I mean to quote BDP (Boogie Down Productions) KRS-1 "How could something be played out and somebody be old school when HC isn't even 20 years old yet" (Well, the quote doesn't go exactly that way, but it's close enough, from the song "I'm still #1") It's not even ten years old yet so I mean, I've been around a little bit longer than some kids. So what big deal. I saw a few different shows. I'm sure after I drop out of the scene, people are going to see shows I haven't seen.

HW: You were down with the original Youth Crew, right?

G: Yeah, that's when like YOT first started out. When we came down from CT.

HW: It's pretty ironic that you used to be in **SIDE BY SIDE** and now **ABSOLUTION** breaks up right after the record is released. It's just like what happened to **SIDE BY SIDE**.

G: That happens to a lot of bands. I mean, it happened kinda to **LIFE'S BLOOD**, it happened with **ANTIDOTE**. Well, **ANTIDOTE** stuck around for a while but it happens with a lot of bands. It's really weird, but... yeah, well, I wasn't in the band when the **SIDE BY SIDE** record came out. I was running away from the cops (laughter).

HW: For what?

G: 2 counts of violent crimes. I'll just put, very violent crimes.

HW: Once in while I'd be taking a stroll through Washington Square Park and I remember a couple of times you'd be close to getting into a fight.

G: I do kind walk around with a chip on my shoulder. I shouldn't but I do and it's like back then I was a little kid with a lot to prove. There was a lot of violence going around. The only way to counteract the violence was to be equally as violent. I mean if it meant bouncing some guys head off the lid of a garbage can to throwing some guys head into a store window. I did a lot of stupid shit I regret and wish I hadn't done. I still get into a lot of fights but the thing is now, I'm not the one always provoking. It's like this "King Of The Hill" bit. I don't consider myself king of any hill, like big

deal. And people are always like, "Oh yeah, I'll fuck that old man up!" Old man? I'm 21 years old. I don't consider myself an old man.

HW: Does all the bullshit in the scene affect your creativity?

G: In a way, I see shit that just makes me sick and it makes me not want to play anymore. It's like, "Why am I playing to these fools?" but then I see something that... (interrupted by a friend) What time is it?

HW: I don't know.

G: (Asks a lady at the counter) What time is it?

L: It's 6:55.

HW: You have to go?

G: No, I just have to make a phone call. Stop it. (the tape recorder)

HW: Is there anyone you look up to?

G: There's a few people I look up to. Yeah, I look up to my godfather. That's a person I look up to. He's like one of the only male person I had in my life that had a really fucked up childhood. My mom died when I was about 14 years old and my dad took off when I was two. My godfather and my sister are two of the strongest people I know. As far as the scene goes, there are certain qualities in people I admire and a lot of friends I admire. Richie from **UNDERDOG**; there's a lot of things about him I admire, but I don't look up to him. I don't like to think that he condescends to me either.

HW: What does HC mean to you?

G: I don't know, sometimes it means nothing more than coming down to the Lower East Side and watch a bunch of idiots beat each other up. Other times it means like maybe there's something that could be changed, maybe people could look at things slightly different. I mean, it changes from week to week, you know? Sometimes I love it, sometimes I hate it.

HW: How about its (HC) future? Do you think HC will be an accepted form of music in society?

G: I hope not.

HW: Why not?

G: Because when things get accepted they become watered down. They become generic, they become easy for people to get involved with. That's the problem with the HC scene; it became successful

with a lot of suckers. It's not misfits anymore, the way I look at it. It's not like the kids who are outcasts...not pointing any fingers but there's certain cliques that are really elitist, you know? Like, "Oh, we're better than you and we have more money than you and we dress better than you." I mean, I probably generalized it enough so people will know what I'm talking about. it's about being different. I listen to a lot of different bands and it's just, you know? I don't think anybody should have a reason to sound the same as everybody else. it's about originality.

HW: So, anything else to say before we end this?

G: I think people should start listening to different music. I mean, everyone listens to the same stuff. There's a lot music outside the US that's great. Everybody's like, "Wow! NYHC!" I don't think NYHC is all that incredible. A lot more can be done with it.

HW: Fred, any last words?

F: Hi, Mom.

ARMED WITH ANGER
NOV. 87

I DON'T UNDERSTAND WHAT'S GOING ON
IN THIS WORLD IN WHICH WE LIVE
AND ITS SO CONFUSING WHEN THE
REASONS LIE
SO OUT OR REACH, SO OUT OF TOUCH
I CANNOT GRAB A HOLD OF THE
SITUATIONS
AND SO I'M ANGRY AND YOU ASK ME
"WHY"
I FEEL THIS WAY ABOUT THE WORLD
BECAUSE THE TRUTH IS ALWAYS HIDDEN
BUT I SEE WHAT'S GOING ON
AND I HATE IT, I DETEST IT
YET IT DOES NOT CHANGE DESPITE WHAT I
SAY OR HOW I SAY IT!

DON'T QUESTION ME ABOUT THE WAY I
FEEL
BECAUSE THIS IS LIFE, IT IS NOT A DREAM
THIS IS REAL

CRACKHEADS EVERYWHERE, EMPTY VILES
CARPET THE GROUND
SEARCHING FOR A BLISS AND A FIX
THAT WILL NEVER BE FOUND
A CHILD NEW TO THE WORLD HAS BEEN
CURSED,
AND NOW WILL NEVER GROW!
THE PARENTS BEAT THE CHILD TO DEATH
THEY THEMSELVES WERE KIDS NOT OLD
ENOUGH TO KNOW!
I AM ARMED WITH ANGER NOW!
BECAUSE OF THE THINGS THAT I SEE
AND NO ONE KNOWS
WHAT IS GOING ON INSIDE OF ME

SO DON'T PATRONIZE ME WITH YOU PETTY
SYMPATHY
BECAUSE I HAVE BEEN SPEAKING
BUT YOU AIN'T BEEN LISTENING
TO WHAT I'M SAYING
YOU FORCE YOUR EYES NOT TO SEE
WHAT'S REALLY GOING ON
BUT LIFE DON'T WORK THAT WAY
SO WITH ANGER WE ARE ARMED.

DJINI E. BROWN

HEY, DID YOU HEAR ABOUT
THE NEW YORK HARD CORE
ANIMAL RIGHTS BENEFIT?!

FUCK YEAH!!! THERE'S
GONNA BE FIVE INCREDIBLE
BANDS:

GORILLA
BISCUITS,
JUDGE
NAUSEA, AND
ABSOLUTION,
beyond!!!

AND IT'S GOING DOWN AT THE PYRAMID CLUB,
ON AVENUE 'A' BETWEEN 6TH AND 7TH STREETS
AT 2:00 PM. ALL AGES. NO BOOZE.
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